The World's Edition

Universal Method

for the

Saxophone

by

Paul de Ville.

The largest and Most Complete Method ever written for the Saxophone.
Based upon the celebrated works of

A. MAYEUR, H. KLOSÈ, and others.

And containing the complete fingerings for

The Latest Improved Saxophones

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Preface.

THE Author takes great pleasure in stating to the Student, that everything which patient research, practical experience and knowledge (of my favorite instrument) could suggest, has been brought to bear to make this the *greatest* and most *comprehensive* Method for the

Saxophone

ever attempted.

The plan of study is thorough and progressive, and if strictly adhered to, cannot fail to produce a first-class per former.

Yours truly,

Paul de Ville

The Universal Method for Saxophone.

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The Universal Method for the Saxophone

By PAUL DE VILLE.

THE Saxophone was invented about the year 1844, by Adolph Antoine Joseph Sax. He was the son of Charles Joseph Sax, the celebrated musical instrument maker of Paris, France.

Since the instrument was first invented, it has been greatly improved, and now—thanks to the skill of Messrs. Evette and Schaeffer, Paris, France, it has developed into the Saxophone as we know it to-day.

The body of the Saxophone, a parabolical cone, is made of brass and provided with a set of keys.

The mouthpiece is similar to that of the clarinet, and is fitted with a single reed.

The fingering of the Saxophone is similar to that of the Oboe, a clarinetist can readily master same after a little study.

The tone of the Saxophone is soft and penetrating in the upper register, and in the lower register it is full, rich and profoundly impressive.

One great merit of the Saxophone is its nobility in sustaining singing tones. Its tone is richer and has far more volume than the clarinet, and it has an extraordinary range of swell from soft (pp.) to loud (ff).

The full harmony of a quartet of Saxophones produces a grand effect.

In brief, the tone of the Saxophone is peculiar to itself, presenting vague analogies with the tones of the 'cello, clarinet and oboe.

The Saxophone is now an indispensable instrument in bands, and also fills an important place in large orchestras.

Saxophones are being made in many different sizes, and are classed in two series:

Series A.

Sopranino Saxophone in F
Soprano Saxophone in C
Alto Saxophone in F
Tenor Saxophone in C
Baritone Saxophone in F
Bass Saxophone in C

Series B.

Sopranino Saxophone in Eb
Soprano Saxophone in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Bass Saxophone in Bb
Contra-bass Saxophone in Eb

The first series (A) is for orchestral use, and the second series (B) for the military band. Saxophones, when they are used in military bands, are generally employed in choirs of four, each of a different pitch, as follows:

Soprano in Bb, Alto in Eb, Tenor in Bb, and Baritone in Eb.

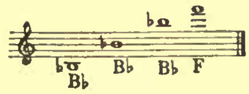
A Bass in Bb and Contra-bass in Eb are sometimes used, and (though very rarely) a Sopranino in Eb.

It is now quite common to see in Saxophone quartets two Alto Saxophones in Eb used, one taking the part of the Soprano in Bb.

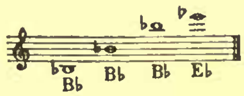
The Saxophone used most as a solo instrument is the Alto in Eb.

INSTRUCTIONS FOR THE SAXOPHONE.

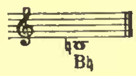
The compass of the Alto and Tenor Saxophones is two octaves and a major fifth.



The compass of the Soprano, Baritone, Bass and Contra-bass Saxophone is two octaves and a fourth.



On the old model Saxophone the lowest note was:



The music for all Saxophones is written in the treble clef.

HOW TO HOLD THE SAXOPHONE.

The Soprano Saxophone is held in the same manner as a clarinet. The Alto, Tenor, Baritone, Bass and Contra-Bass are held, with the lower part or bell of the instrument resting against the right leg of the performer, but not too much on the right side, for in this position the left arm is stretched and the right arm is bent, thus interfering with proper execution, and also tiring the arms.

The right thumb should be put below the support, to hold the instrument in position, but not to hold it up; the strap will do that. Especially avoid resting the instrument on the thumb, for this tires and paralyzes the fingers.

The thumb of the left hand, supported on the round mould, will at the same time be in position to use the two octave keys, and in order to be able to use these two keys, the thumb should always rest in the same position, this is very important for equality of fingering.

POSITION OF THE PERFORMER.

In sitting or standing, the body must be ERECT, head up and steady.

The chest must be well expanded, which facilitates the action of the lungs and allows the performer to bring out sounds both long and well sustained.

The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the instrument; the fingers must be

arched and fall rather than strike upon the plates and keys.

The fingers must NOT rest on the plates or keys, as this interferes with smooth execution. With fingers flat, instead of being arched, one cannot properly take the G sharp, C sharp, B natural and low B flat keys, the left little finger is necessarily raised, whereas with the fingers arched on the plates, the little finger takes a good position, and easily commands the above notes. Touch the keys with the tips of the fingers.

APPEARANCE OF THE PERFORMER.

When performing before an audience bear a calm appearance, emit the sounds without showing externally the difficulties that have to be overcome; it will greatly impress those around you with the apparent facility of your execution.

On the other hand, it would offer the company some temptation to laugh if you were to move your head, balance the body, raise the shoulders as a mark of expression, or fill up your cheeks with wind.

POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert about one-third of the mouthpiece into the mouth, the reed being underneath. The lower lip should be a little drawn in, so as to cover the teeth: and the upper lip slightly pressed downward, to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips the air cannot escape by the sides of the mouth, the reed can then act freely and perform its vibrations with all desirable facility. The tone on the Saxophone is produced by the tongue, which sends the air into the instrument and at the same time causes the reed to vibrate. To produce a tone the player must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue and by pronouncing the letters T or D or the syllables "Too" or "Doo", according to the quality of tone required. Strike the reed about half an inch from its top (or thinnest part), with the tip of the tongue.

THE REED.

Great care should be taken in choosing a reed, as the quality of the tone depends upon the reed.

When the reed is "hard" and the mouthpiece open, the quality of tone is very bad.

In the low notes the tone is loud and hoarse; in the middle notes it is husky, and in the high notes it is thin and the notes are false.

When the reed is "soft" and the mouthpiece closed, the notes have the tone of a reed pipe and becomes low, and if one wants to raise them the reed hugs against the lay of the mouthpiece and there is no sound.

On the other hand, when the mouthpiece is a little open and the reed of medium strength, you can regulate the tone, diminish or increase it at will, and all the notes are smooth and in tune, and the tone is full, even and mellow in any of the registers, low, medium or high.

An apt student will soon be able to choose a proper medium, and also, perhaps, learn to "touch up" his reed by judicious manipulation, to get it to speak easily, with a full yet sweet tone.

Reeds are made of Frejus cane, which must be ripe, but not overripe. For a Baritone and Bass Saxophone a softer reed will be better; while for the Soprano and Alto a more substantial one will be preferable, with a medium for the Tenor.

The reed of the Saxophone being large and flexible, too much pressure closes it, therefore a slight pressure only is necessary to produce high notes, contrary to the effect on a Clarinet.

MANNER OF CONTROLLING THE TONE, ETC.

The control of the tone consists, first, in sustaining with strength; second, in emitting it softly and husbanding it; third, in increasing and diminishing the tone without altering its pitch.

During the emission of the air the tone must be equal, the same at the end as at the beginning. When the lungs are filled the tone is naturally stronger at the beginning, afterwards weak. This must be guarded against by reserving sufficient breath for the end.

It is of the greatest importance to have a good mouthpiece and a good reed, without these the student will try in vain to produce a sweet tone.

BREATHING.

Taking breath at the right time is an important matter. Every melody consists of sections which may be compared to the separate clauses of a sentence, and as these are indicated by punctuation so the sections of melody ought to be marked by the taking of breath at the correct moment. This should be done very rapidly, without noise, and without opening more of the lips at the sides of the mouthpiece of the instrument than is requisite for the inhalation of the breath. The face of the performer should give no sign of the action, and the more imperceptibly it is done the better. Every breath taken should be a deep one, completely filling the lungs, so as to enable the performer to play long sections without a break.

In the exercises in this method the place where breath is to be taken is marked by this sign (') over the stave.

The management of the breath is, like the flexibility of the fingers, a matter of practice—difficult at first, but acquired by perservering study.

HOW TO PRACTICE.

Practice as near as possible one regular time each day. For it is better to do so, if only for a short time regularly, than to practice for a long time one day and neglect it for two or three.

The Scales.—Whatever time the student can devote to practice, at least one quarter of that time should be devoted to the practice of the major, minor and chromatic scales.

Study intelligently, that is to say, DO NOT play the exercises too quickly, always follow the rhythm, give each note its full value, keep the pitch of each note well up, attacking it freely and sustaining it to the end. The pupil should practice daily long sustained tones, taking successively every note of the chromatic scale. This study will impart a beautiful tone, form the embouchure, and give roundness in playing.

As the pupil progresses with the following studies he will find additional instructions at various points which he must carefully observe.

GENERAL REMARKS.

The Strap bears the weight of the instrument, not the thumbs.

The fingers must be **arched,** and the keys touched by the tips of the fingers.

The mouthpiece must be carefully cleaned after playing.

The pads should be kept in good order, and the springs of the keys oiled occasionally.

The instrument should always be wiped after using to prevent verdigris forming, and a piece of linen or cotton cloth passed through the crook to which the mouthpiece is attached.

The performer must be very careful and not allow the pads to remain damp after using the instrument. For when the pads are wet and are allowed to dry of their own accord, they become hard and do not cover the holes, which makes the instrument very difficult to play, also lowers the pitch and puts the instrument out of tune.

TAKE CARE TO AVOID THE FOLLOWING FAULTS.

1. Wasting of the breath.
2. Spluttering with the tongue.
3. Direct breathing with the chest.
4. Uncertainty of tonguing, i. e., unsteadiness of tone.
5. Nodding with the head, which disturbs tonguing.
6. Loud, audible breathing when one or more sounds are being blown.
7. Swaying motions of the body, especially of the arms, which interferes with the fingering.
8. Beating time with the foot; in short, whatever interferes with exact and easy execution agreeable presence, good position of the body, etc., must be carefully avoided.

List of the Principal Words used in Modern Music
With their Abbreviations and Explanations

A . . . to, in or at; *a tempo*, in time
Accelerando (accel.). Gradually increasing the speed
Accent . . . Emphasis on certain parts of the measure
Adagio . . . Slowly leisurely
Ad libitum (ad lib.) . At pleasure; not in strict time
A due (a 2). . . To be played by both instruments
Agitato. . . Restless, with agitation
Al or Alla. . . In the style of
Alla Marcia . . . In the style of a March
Allegretto. . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
Allegro . . . Lively; brisk, rapid.
Allegro assai . . . Very rapidly
Amoroso . . . Affectionately
Andante . . . In moderately slow time
Andantino . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
Anima, con } *Animato* } . . . With animation
A piacere. . . At pleasure; equivalent to *ad libitum*
Appassionato. . . Impassioned
Arpeggio . . . A broken chord
Assai . . . Very; *Allegro assai*, very rapidly
A tempo . . . In the original tempo
Attacca . . . Attack or begin what follows without pausing
Barcarolle . . . A Venetian boatman's song
Bis . . . Twice, repeat the passage
Bravura . . . Brilliant; bold; spirited
Brillante . . . Showy, sparkling, brilliant
Brio, con . . . With much spirit
Cadenza . . . An elaborate, florid passage introduced as an embellishment
Cantabile. . . In a singing style
Canzonetta . . . A short song or air
Capriccio a . . . At pleasure, ad libitum
Cavatina . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord. . . The harmony of three or more tones of different pitch produced simultaneously
Coda . . . A supplement at the end of a composition
Col or con . . . With
Crescendo (cresc.) . . Swelling; increasing in loudness
Da *or dal* . . . From
Da Capo (D. C.) . . From the beginning
Dal Segno (D. S.). . From the sign
Decrescendo (decresc.) Decreasing in strength
Diminuendo (dim.). Gradually softer
Divisi. . . Divided, each part to be played by a separate instrument
Dolce (dol.) . . . Softly; sweetly
Dolcissimo . . . Very sweetly and softly
Dominant. . . The fifth tone in the major or minor scale
Duet or Duo . . . A composition for two performers
E . . . And
Elegante . . . Elegant, graceful
Energico . . . With energy, vigorously
Enharmonic . . . Alike in pitch, but different in notation
Espressivo . . . With expression
Finale . . . The concluding movement
Fine . . . The end
Forte (f) . . . Loud
Forte-piano (fp) . . Accent strongly, diminishing instantly to piano
Fortissimo (ff). . Very loud
Forzando (fz >) . . Indicates that a note or chord is to be strongly accented
Forza . . . Force of tone
Fuoco, con. . . With fire; with spirit
Giocoso. . . Joyously; playfully
Giusto. . . Exact; in strict time
Grandioso. . . Grand; pompous; majestic
Grave . . . Very slow and solemn
Grazioso . . . Gracefully
Harmony. . . In general, a combination of tones, or chords, producing music
Key *note*. . . The first degree of the scale, the tonic
Largamente . . . Very broad in style
Larghetto. . . Slow, but not so slow as Largo; nearly like Andantino
Largo . . . Broad and slow; the slowest tempo-mark
Legato. . . Smoothly, the reverse of staccato
Ledger-line. . . A small added line above or below the staff
Lento . . . Slow, between Andante and Largo
L'istesso tempo. . In the same time, (or tempo)
Loco. . . In place. Play as written, no longer, an octave higher or lower
Ma . . . But
Ma non troppo. . Lively, but not too much so
Maestoso . . . Majestically; dignified
Maggiore . . . Major Key
Marcato. . . Marked
Meno . . . Less
Meno mosso . . . Less quickly
Mezzo. . . Half; moderately
Mezzo-piano (mp) . Moderately soft
Minore. . . Minor Key
Moderato. . . Moderately. *Allegro moderato*, moderately fast
Molto. . . Much; very
Morendo . . . Dying away
Mosso. . . Equivalent to rapid. *Piu mosso*, quicker.
Moto . . . Motion. *Con moto*, with animation
Non. . . Not
Notation . . . The art of representing musical sounds by means of written characters
Obbligato . . . An indispensable part
Opus (Op.). . . A work.
Ossia . . . Or; or else. Generally indicating an easier method
Ottava (8va). . . To be played an octave higher
Pause (𝄐). . . The sign indicating a pause or rest.
Perdendosi. . . Dying away gradually
Piacere, a . . . At pleasure
Pianissimo (pp) . . Very softly
Piano (p) . . . Softly
Più. . . More
Più Allegro . . . More quickly
Più tosto. . . Quicker
Poco or un poco. . A little
Poco a poco. . . Gradually, by degrees; little by little
Poco più mosso . . A little faster
Poco meno . . . A little slower
Poco più . . . A little faster
Poi . . . Then; afterwards
Pomposo . . . Pompous; grand
Prestissimo . . . As quickly as possible
Presto . . . Very quick; faster than *Allegro*.
Primo (1mo). . . The first
Quartet . . . A piece of music for four performers.
Quasi. . . As if; in the style of
Quintet. . . A piece of music for five performers
R*altentando (rall.)* Gradually slower
Replica. . . Repetition. *Senza replica*, without repeats
Rinforzando . . . With special emphasis
Ritardando (rit.) . Gradually slower and slower
Risoluto . . . Resolutely; bold; energetic
Ritenuto . . . In slower time
Scherzando. . . Playfully; sportively
Secondo (2do) . . The second singer, instrumentalist or part
Segue. . . Follow on in similar style
Semplice . . . Simply; unaffectedly
Senza. . . Without. *Senza sordino* without mute
Sforzando (sf). . Forcibly; with sudden emphasis
Simile or Simili. . In like manner
Smorzando (smorz) Diminishing in sound. Equivalent to *Morendo*
Solo. . . For one performer only. *Soli;* for all
Sordino . . . A mute. *Con sordino*, with the mute
Sostenuto. . . Sustained; prolonged.
Sotto . . . Below; under. *Sotto voce*, in a subdued tone
Spirito . . . Spirit. *con Spirito* with spirit
Staccato . . . Detached; separate
Stentando . . . Dragging or retarding the tempo
Stretto or stretta. . An increase of speed. *Più stretto* faster
Subdominant . . . The fourth tone in the diatonic scale
Syncopation . . . Change of accent from a strong beat to a weak one.
Tacet . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo. . . Movement; rate of speed.
Tempo primo . . . Return to the original tempo.
Tenuto (ten.) . . . Held for the full value.
Thema or Theme . . The subject or melody.
Tonic . . . The key-note of any scale.
Tranquillo . . . Quietly.
Tremolando, Tremolo A tremulous fluctation of tone.
Trio. . . A piece of music for three performers.
Triplet . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo . . . Too; too much. *Allegro, ma non troppo*, not too quickly.
Tutti . . . All; all the instruments.
Un. . . A, one, an.
Una corda . . . On one string.
Variatione . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce . . . Quick, rapid, swift.
Vibrato . . . A wavering tone-effect, which should be sparingly used.
Vivace . . . With vivacity; bright; spirited.
Vivo. . . Lively; spirited.
Volti Subito V. S. . Turn over quickly.

HOW TO MAKE YOUR OWN REEDS

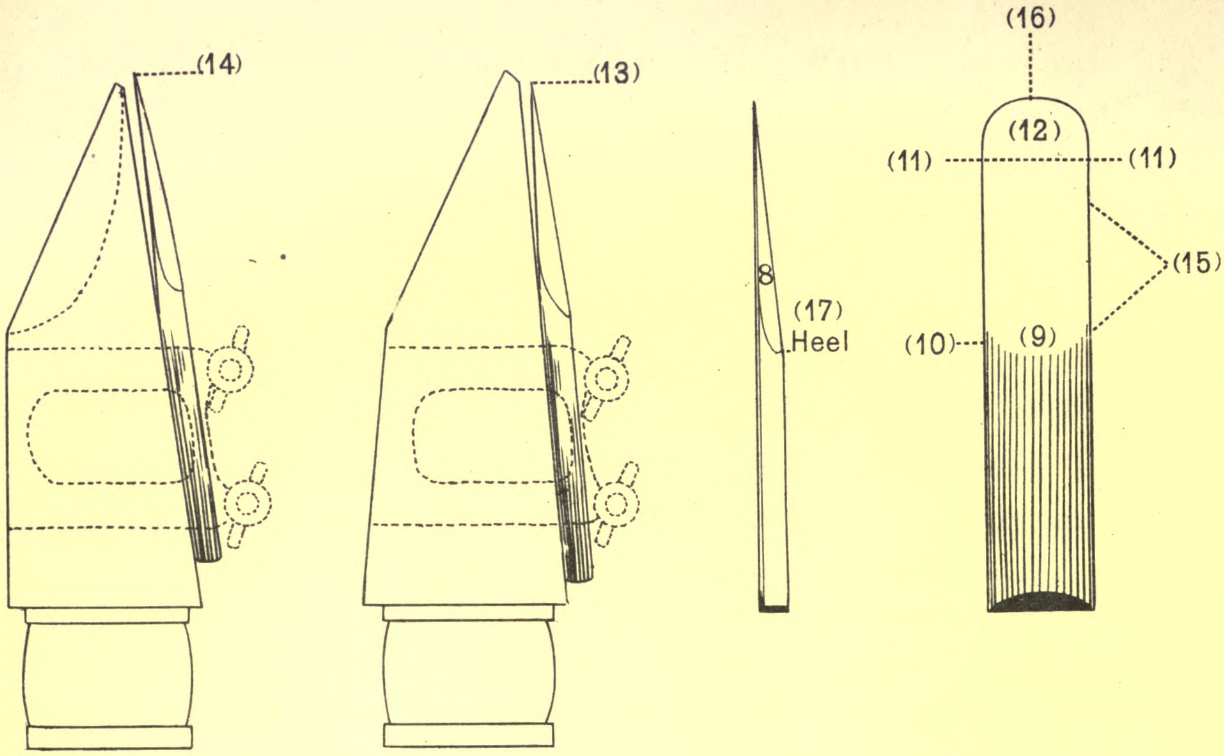
While reeds of the best quality may now be obtained in music supply houses, some performers prefer to make their own reeds, and at least some knowledge of the process of reed-making or correcting faults is invaluable. (The figures interspersed refer to diagrams on following page.)

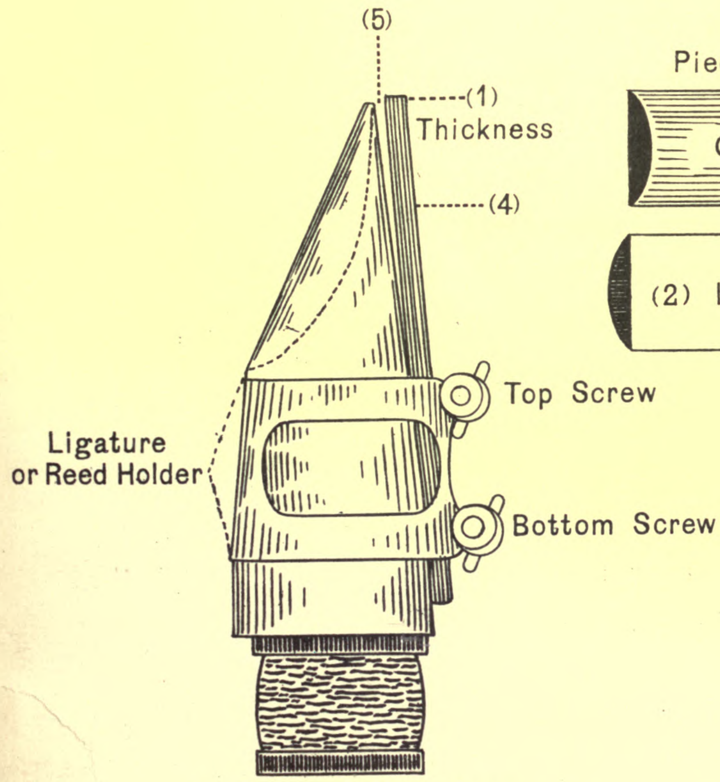
First cut off a piece of cane the thickness of a half dollar coin (1) and of the size of the *lay* (3) (The part of the mouthpiece where the reed is laid and held by the ligature or reed-holder). Then rub the inside part of the cane on a broad fine cut file until the surface is perfectly flat, after which it may be placed on the *lay* (3) and the screws of reed-holder tightened to ascertain if the opening (5) is correct. Holding the mouthpiece sideways against the light the opening (5) should extend downward about one inch. Remove the reed from mouthpiece and with a sharp knife trim down gradually from centre (6) to top (7) being careful not to take too much off at first as later adjustment must be allowed for. The edges should be rounded from where the cutting begins (8) and show an elongated angle from the middle. The cane should be thicker in the middle (9) than at the edges (10). The thin end of reed can be shaped with a sharp pair of scissors or a reed-cutter. If, on trial, the reed proves too hard, file off the thickness at top of reed, sloping toward edges (11). If the top is already thin enough, file off between the centre (6) and the top (7), but with great care, for should too much be taken off, the tone will be spoiled. Then with a very smooth file file straight across the top of reed to a depth of $\frac{1}{8}$ of an inch downward; this will leave thin part even and almost transparent. Again place the reed on *lay* (3) and give a side glance at the opening (5); should it be too close, loosen the top screw of reed-holder and tighten the bottom screw. Reverse the process if the opening is too large. The flat surface of the reed (2) may become warped and uneven, in which case rub carefully on the large file or on the finest sandpaper laid on a perfectly smooth or flat surface, preferably, plate glass.

When left on the mouth-piece for a few days, all the small faults in a reed may vanish; but the real fault may be in the mouth-piece, if located there take the mouth-piece to the maker or a repair shop for refacing.

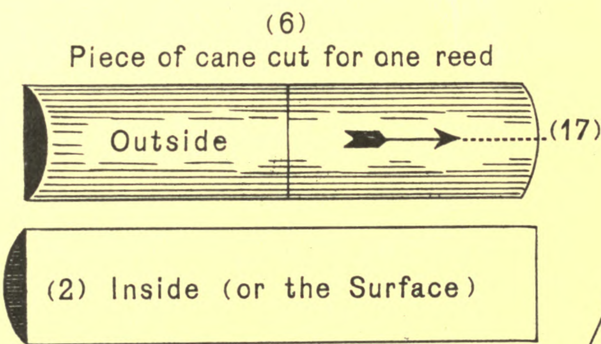
If the reed still remains too hard, adjust it on *lay* so as to show a trifle below top of the mouth-piece, (13) if too soft adjust it to show above the top (14), this experiment will at once show the defect. In the first case reduce the reed at end of the curve (15), in the second case, cut off the top (16)

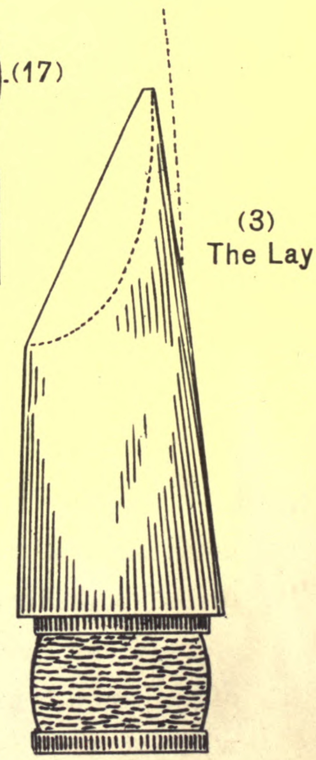
Future warping of the reed may be corrected by using large file or sandpaper, but carefully avoid making reed too thin at the heel (17).





Mouthpiece Complete
With cane cut ready to be shaped





RUDIMENTS OF MUSIC

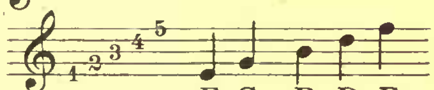
Before the student can commence to play any instrument it is necessary that he should be acquainted with the rudiments of musical *Notation.*

The signs, which indicate pitch and duration of a musical sound, are called *Notes* figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines, called the Stave, the names of which are determined by *Clefs*, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces between the lines:



of the two above and below the lines



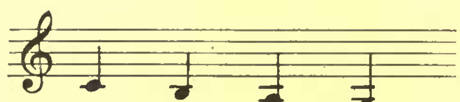
These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

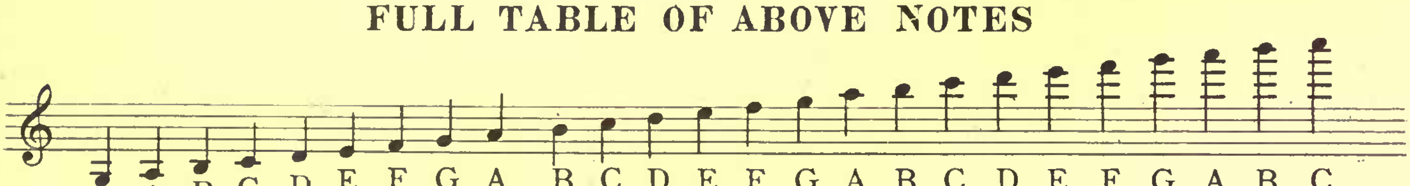
Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



FULL TABLE OF ABOVE NOTES



DURATION OF NOTES

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

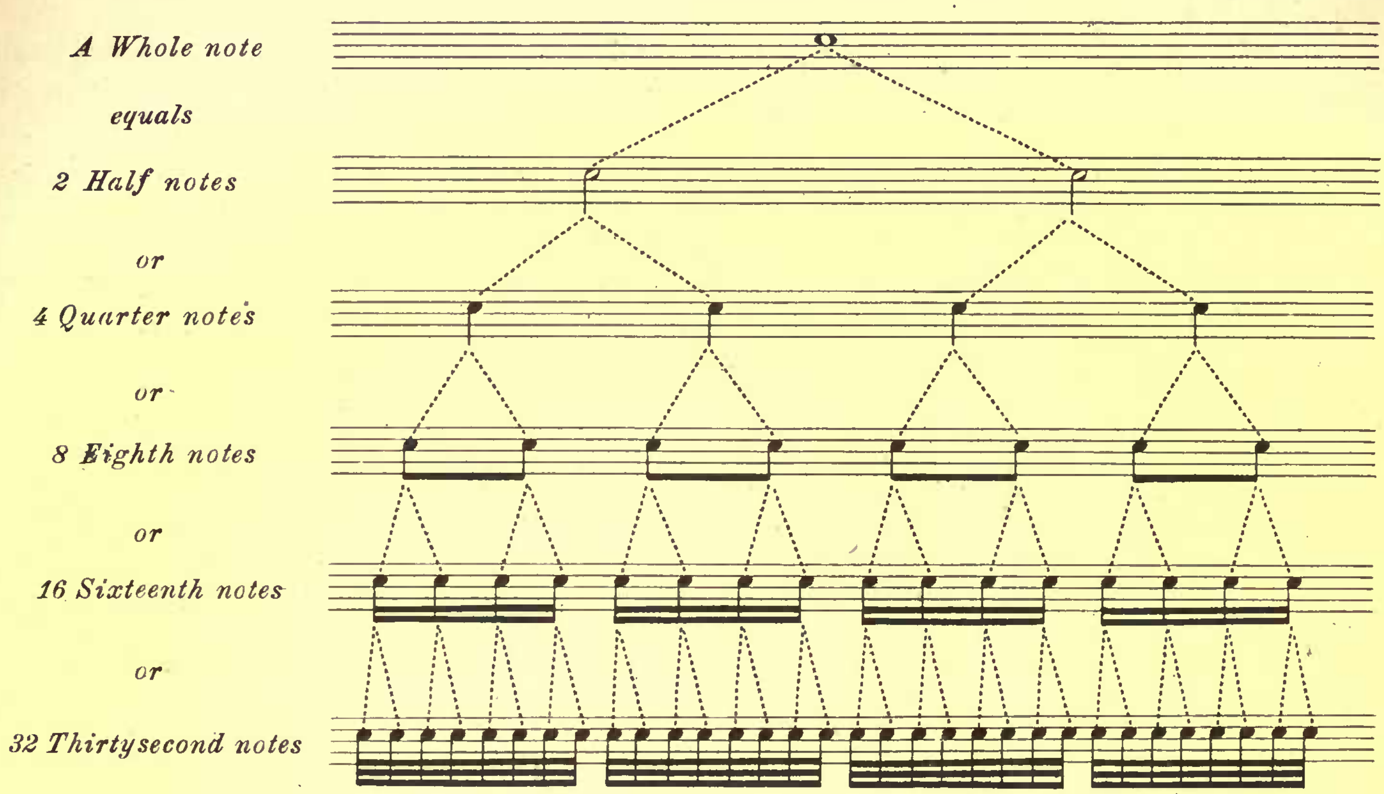
Forms of different notes



The latter three kinds may also be written in combination thus:



COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



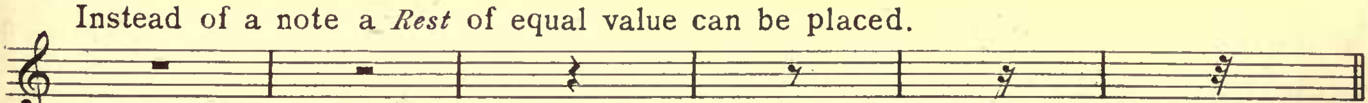
BARS

Notes are systematically arranged into *bars,* marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a *Repeat.*

RESTS

Instead of a note a *Rest* of equal value can be placed.

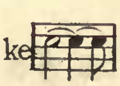


Whole rest; Half rest; Quarter rest; Eighth rest; Sixteenth rest; Thirtysecond rest.

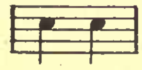
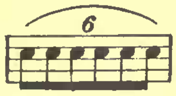
DOTS

A *Dot* placed after any note or rest increases its value one half, thus:

 is equal to or  to or to

Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

TRIPLETS, SEXTUPLETS, AND ODD GROUPS

Triplets are marked by a *3* being put over a group of three notes. **Sextuplets** are marked by a *6* being placed over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five  seven  and nine notes  etc.

TIME SIGNATURES

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.



Common Time	Three-four Time	Two-four Time
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

TABLE OF TIME SIGNATURES



When a line is drawn through the **C** thus: **₵**, which is called àlla breve, two is counted in a bar.

SCALES

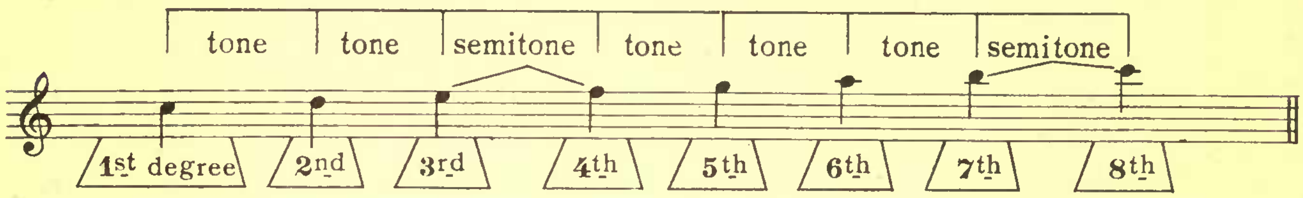
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale,* and each note of a scale is called a *Degree.*

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of scales, termed *Major* and *Minor,* whose ascension or descension is diatonical: i. e. in tones and semitones, and a third kind, whose ascension and descension is chromatic: i.e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE



Each diatonic scale derives its name from the name of the note on the first degree- or the *root.*

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C will be given.

The distance from one note to another is called an *Interval.* Two notes placed on the same degree do not produce any interval, they are said to be in *Unison.*

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

EXAMPLE



SHARPS

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any order but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp (♯), which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

TABLE OF SIGNATURES OF SHARP KEYS

Number of Sharps: 1 2 3 4 5 6 7



Names of the Keys: G D A E B F♯ C♯

FLATS

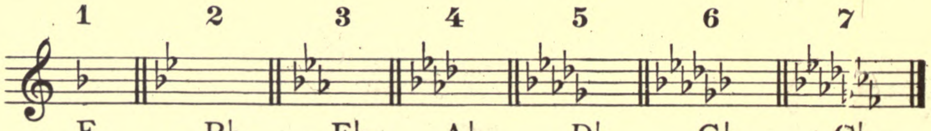
A flat (♭) prefixed to a note lowers it half a tone. The flats succeed each other in the following order:



The same rule concerning signatures as with sharps is to be observed here.

TABLE OF SIGNATURES OF FLAT KEYS

Number of Flats: 1 2 3 4 5 6 7



Names of the Keys: F B♭ E♭ A♭ D♭ G♭ C♭

THE MINOR SCALES

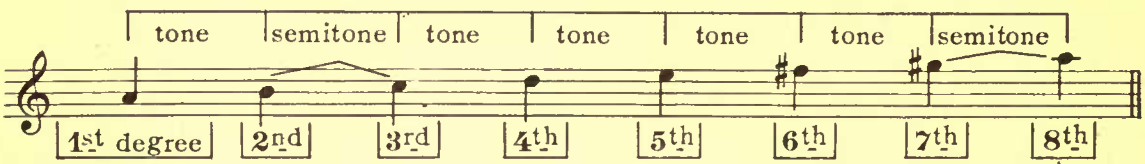
Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of *minor* scales, the *harmonic* and the *melodic* form.

THE MELODIC MINOR SCALE

The ascending of the melodic *minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key.* In the ascending, semitones are situated between the second and third and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR

Without Signature; Relative to C major.



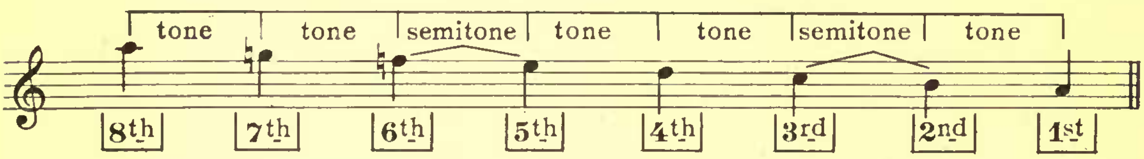
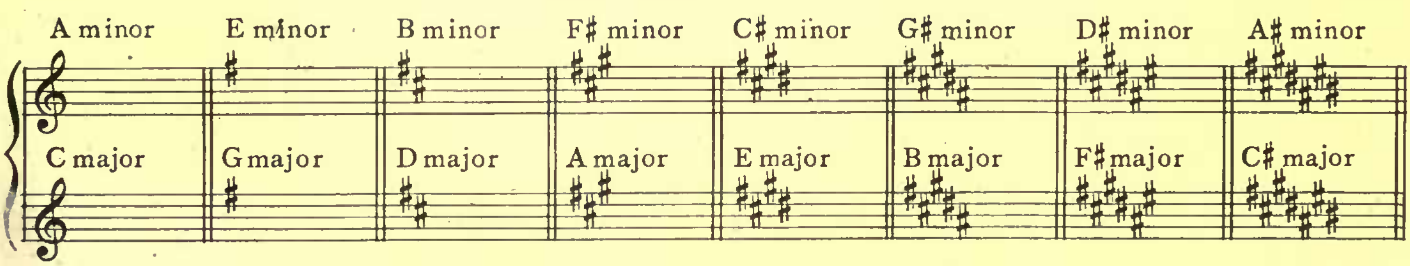
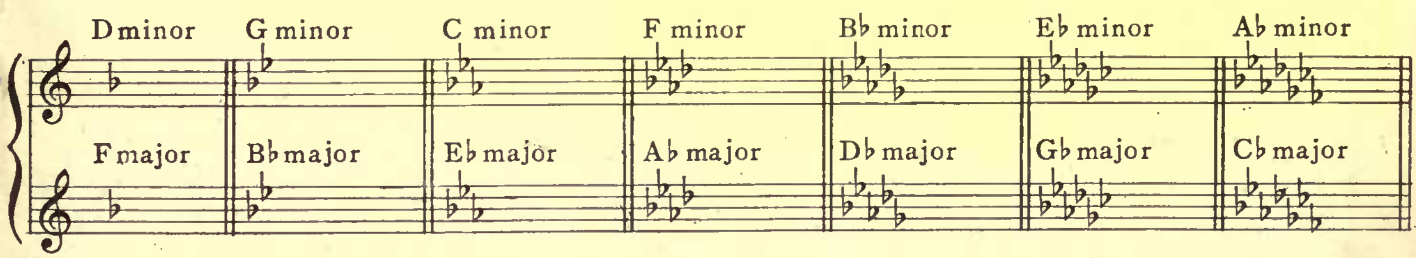


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR

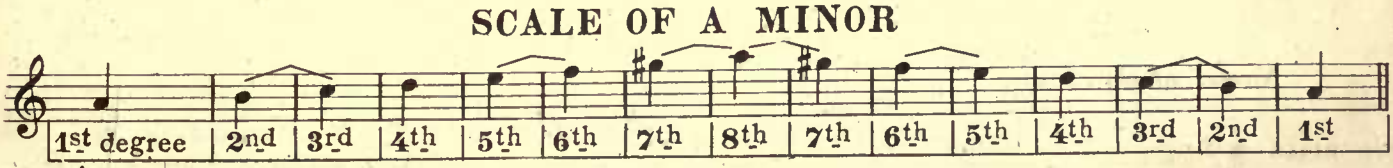




THE HARMONIC MINOR SCALE

The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

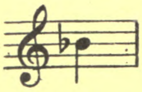
SCALE OF A MINOR



THE NATURAL ♮

In order to restore a note which has been raised by a sharp(♯) or lowered by a flat(♭), a *Natural* (♮) is employed which restores it to its original pitch.

Thus  F raised by a sharp is restored by the natural  to its original sound.

or  B flat to  B natural.

THE DOUBLE SHARP ×

By prefixing a double sharp × to a note the same must be raised a whole tone.

Thus F double sharp  will sound like G natural 

THE DOUBLE FLAT ♭♭

A double flat ♭♭ prefixed to a note depresses the note a whole tone. Thus  B♭♭ (double flat) will sound like A natural 

THE PAUSE 𝄐

A Pause 𝄐 placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure; the counting being interrupted.



THE CHROMATIC SCALE

Consists of a succession of semitones, which, in ascending are designated by sharps, and in descending by flats.

Thus:



etc.

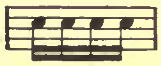
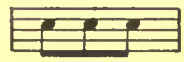


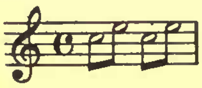
etc.

ABBREVIATIONS

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes:  a half note marked with a thick line:  will indicate the same.

Or  for  or  for  or  for  etc.

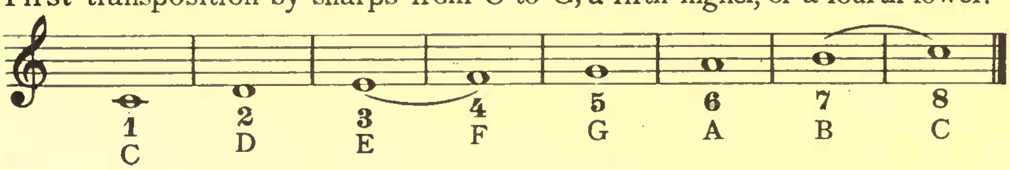
and  for  Or instead of repeating a bar alike a sign marked thus 𝄎 is used:  etc

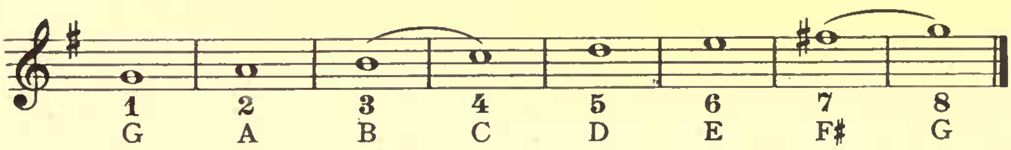
TRANSPOSITION OF THE KEYS

When C is taken as 1, the scale or key is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be *transposed.* As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the *Key-note.* Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; which ever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7 and a *semitone* from 7 to 8. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale therefore it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.





The same method is followed in the transpositions by sharps, viz: the fifth above or the fourth below is taken as 1 of a new key in every succeeding transposition and an additional sharp will be required in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat key as in the sharp; hence the B must be made flat.

It is clear that there must be a tonal difference between the third from C to E and the third from E to E♭. It has been stated that the tonal difference between two notes on adjacent degrees of the staff is not always the same, likewise intervals of a third, fourth, etc., vary as to tonal content. The third from C to E is called a Major (Large) Third (2 full Tones), that from C to E♭ is called a Minor (Small) Third (1 tone and a Semi-Tone). This classification of intervals belongs properly to the study of Harmony and does not necessarily concern the student now. It will be sufficient to make the transposition by intervals as directed, and remember the scale of the *new key* we are playing in.

DIFFERENT SHADES OF TONE

p means: *piano,* soft
pp means: *pianissimo,* very soft
f means: *forte,* loud
ff means: *fortissimo,* very loud
mf means: *mezzoforte,* moderately loud
cresc. or ＜ means *crescendo,* increasing the sound
dim. decresc. or ＞ means *diminuendo, decrescendo,* diminishing the sound
sf, rf or > means *sforzando, rinforzando,* sharply accentuated
fp means: *forte -piano,* loud and immediately soft again

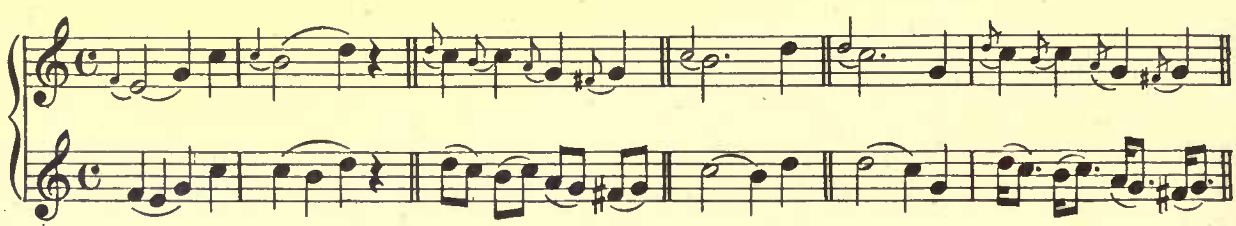
GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the following note.

When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

EXAMPLES



There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.



THE GRUPPETTO OR TURN

Is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∽. A small sharp placed under some of the signs thus: ∽♯ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus ♯∽, the upper grace note must be sharpened; or in case of a sharp above and below the sign ♯∽♯, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be lowered half a tone in that case.

EXAMPLES

As written

As played



With sharps and flats



THE PASSING SHAKE

The passing shake, often written thus 𝆖, must be played quick and round in the following manner:

As written

As played



THE SHAKE

The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

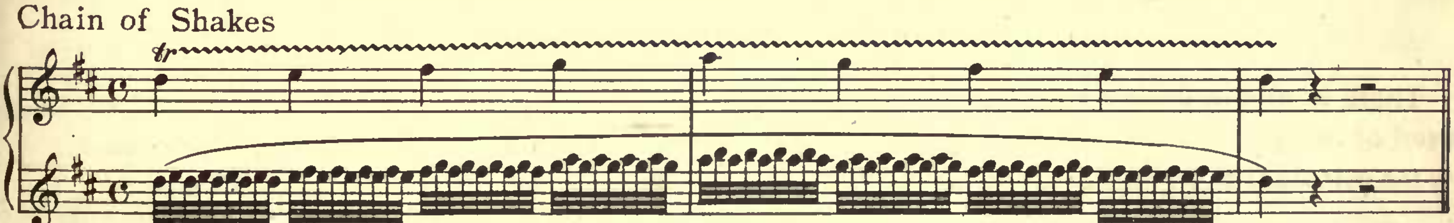
EXAMPLE

As written

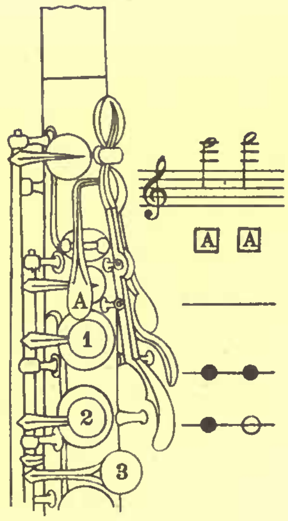
As played



Chain of Shakes



Improvements added to the
Evette and Schaeffer System of Saxophones.



First New Patent Key of High E♮ and F.

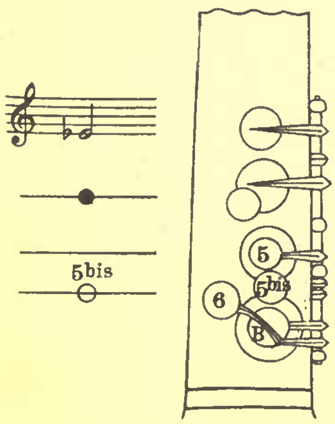
The notes E♮ and F above the staff are obtained upon all Saxophones by using simultaneously three or four keys; the hand to catch these keys must quit its natural position; and to return again is very difficult.

With Evette and Schaeffer's new patent key [A] they suppress that difficulty as shown in the following examples.

The key [A] shuts automatically the plate (or plateau) of the first finger. It is very easy to see the many advantages of this new fingering.



Note: See Exercises for this new fingering on pages **90 & 91**.



Second New Patent E♭ Key.

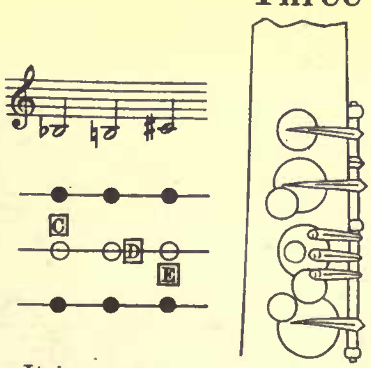
The passing from B♮, C♮ and C♯ to E♭ is very difficult on all Saxophones, and requires great practice and study; various mechanisms have been tried in remedying this inconvenience; Evette and Schaeffer claim they have thoroughly succeeded by obtaining the emission of the E♭ through the hole of the E♮.

The E♭ is obtained by lowering the plate 5bis with the second finger right hand, third finger being raised. The little finger, which usually takes the E♭ key, thus remains free and the passing from B♮, C♮ and C♯ to E♭ becomes quite easy.

Note: See Exercises for this new fingering on page **75**.

Last Improvement on the
Evette and Schaeffer System of Saxophones.

Three New Patent Keys for the Low B♭, B♮ and C♯.



Owing to the successive improvements made by them to the Saxophone, the fingering of that instrument has become very easy.

But it remained yet a question to be solved, viz: how to be able to obtain the low notes with both hands. However, nothing was more easy, but that ought to be met with.

Such question to-day was solved out, since, without any new mechanism, the three notes, low B♭, B♮ and C♯ made by the little finger of the left hand, are also made with the second (or middle) finger of the right hand, by means of three double spatulus.

It is easy to account for the fact that; since these three notes are made indifferently with both hands, thence all the most difficult passages become very easy to be made out.

Note: See Exercises for this new fingering on pages **197, 198, 199 & 200**.

Preparatory Exercises

For the Production of Tone and Forming the Embouchure.

Note: It is taken for granted, that, the Student has already made himself acquainted with the Rudiments of Music.

Observation: Each note, in the following exercises, should be touched softly with the tongue by pronouncing the letter *T;* the breath must be emitted evenly, so as to produce a long and equal note.

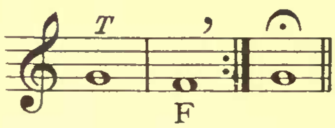
Each exercise between repeat-bars should be repeated till the execution is perfect; and be finished with the note surmounted by the pause: (𝄐).

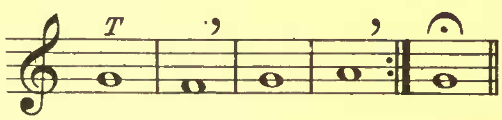
Exercises.

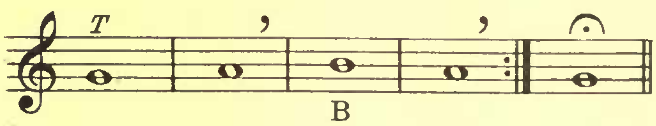
Pronounce the letter *T* for each note. Breath should be taken at the sign: (,).

1. 

Names of the notes: G

2. 

3. 

4. 

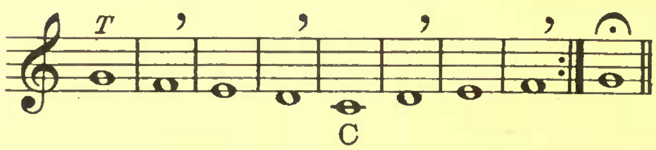
5. 

6. 

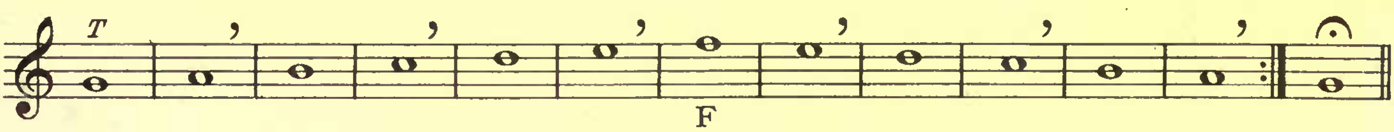
7. 

* Keep the Octave-key Nº VII open for this D and the E, F and G.

8. 

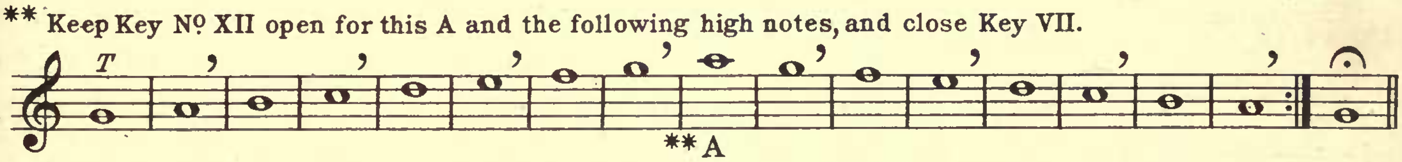
9. 

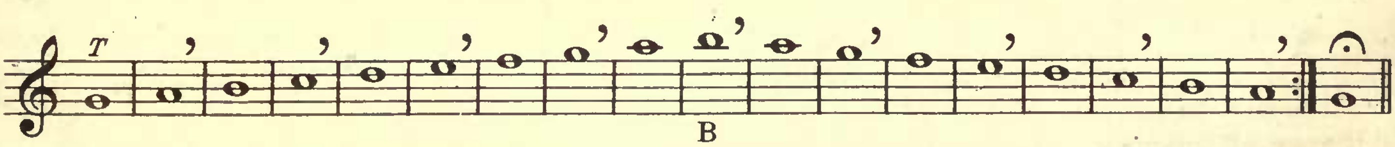
10. 

11. 

12. 

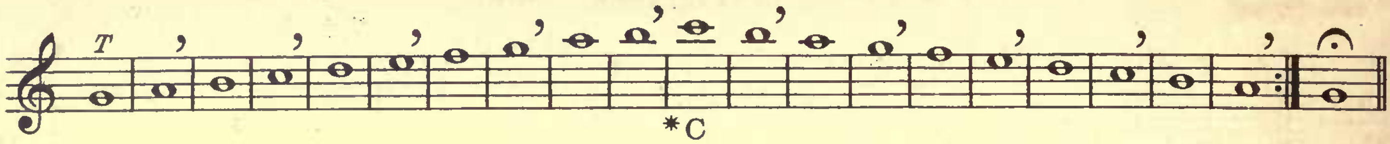
** Keep Key Nº XII open for this A and the following high notes, and close Key VII.

13. 

14. 

* Use *no* more pressure for this *C than for the C in the third space of the staff.

15.

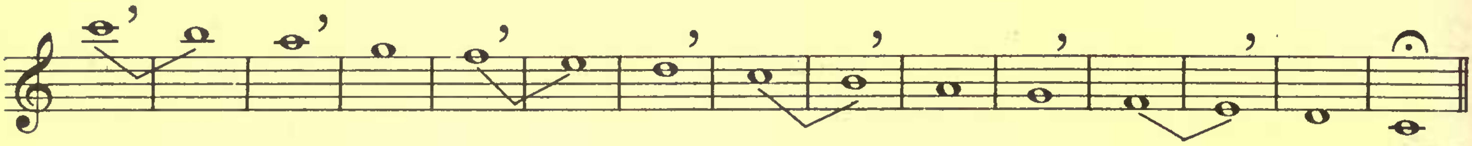


Diatonic Scale of C major.

This sign ⌄ shows where the half tones occur.

16.



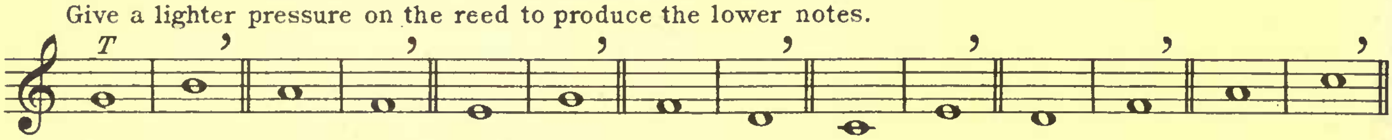


Exercises on Intervals.

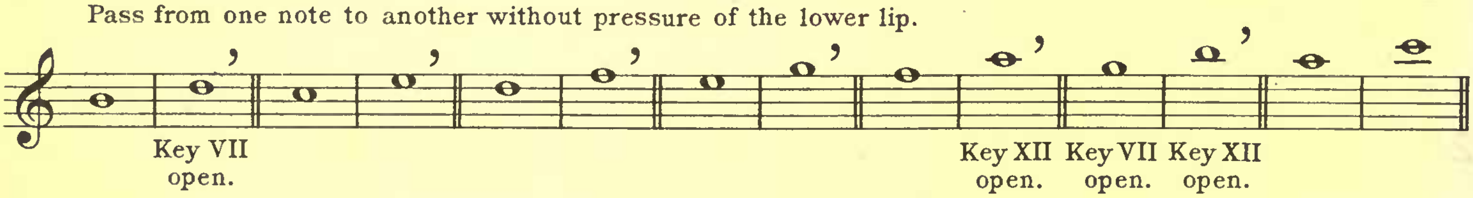
Thirds.

Give a lighter pressure on the reed to produce the lower notes.

17.



Pass from one note to another without pressure of the lower lip.



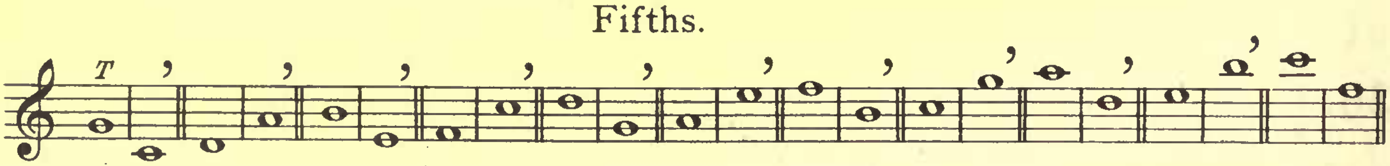
Fourths.

18.



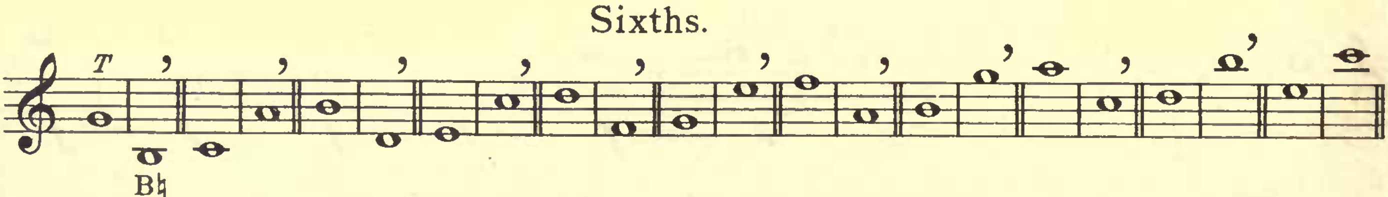
Fifths.

19.



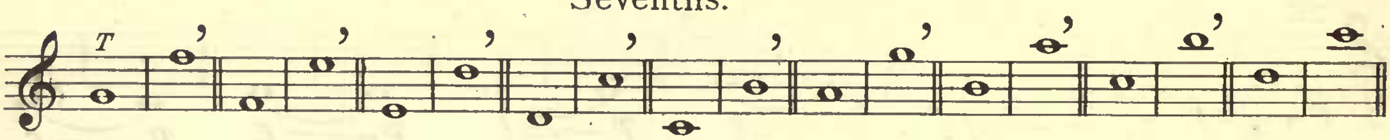
Sixths.

20.



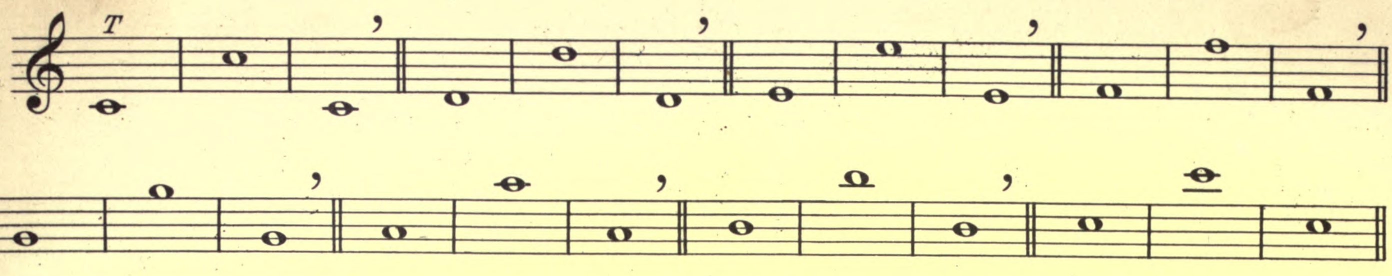
Sevenths.

21.



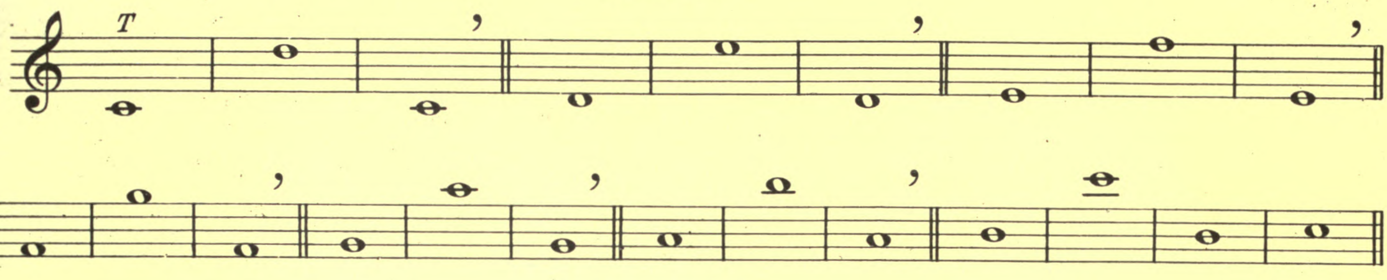
Octaves.

22.



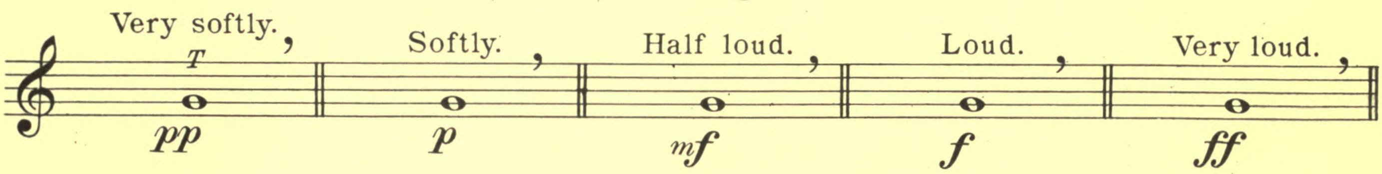
Ninths.

23.



Shading.

24.

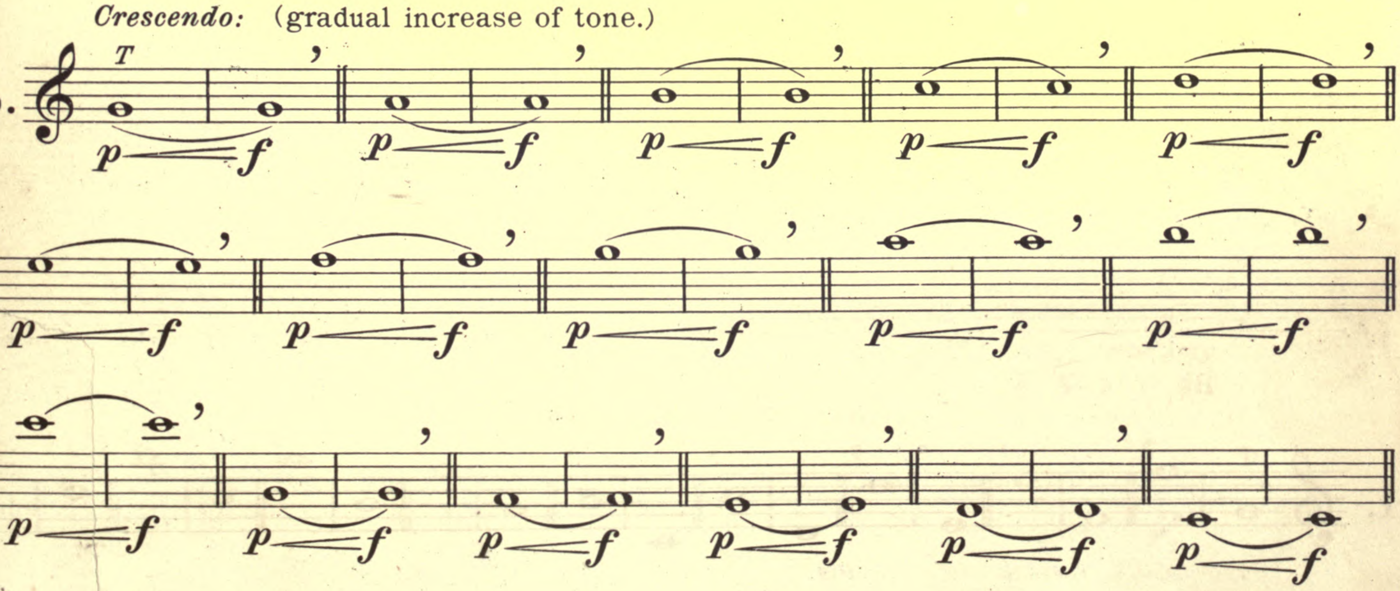


25.



Crescendo: (gradual increase of tone.)

26.



10638-144

Diminuendo: (gradual diminuition of sound.)

27.



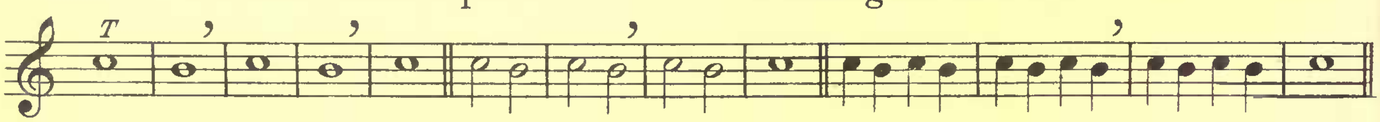
Crescendo - Diminuendo: (increase and decrease of tone.)

28.



Exercise to Acquire Evenness in Passing from B to C.

29.

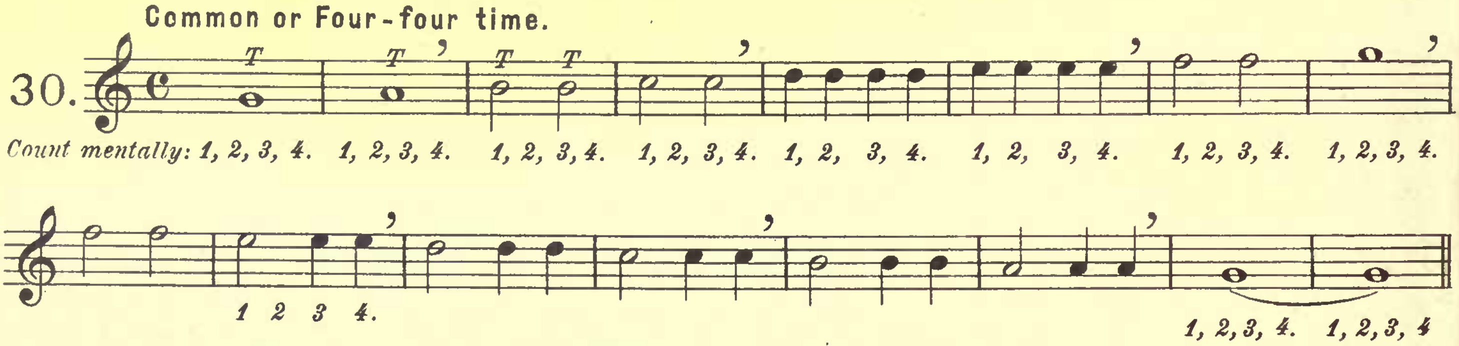


Exercises on Time.

The Student will now observe the value of the notes.

Common or Four-four time.

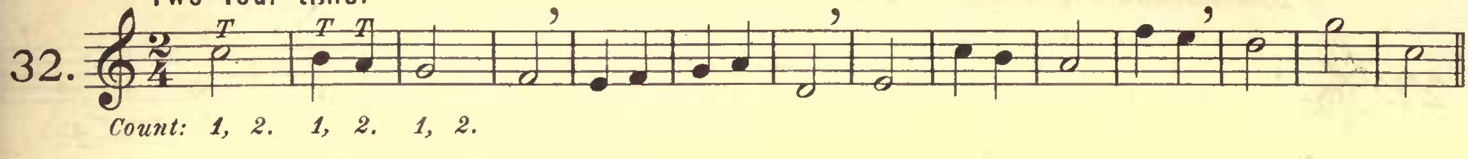
30.

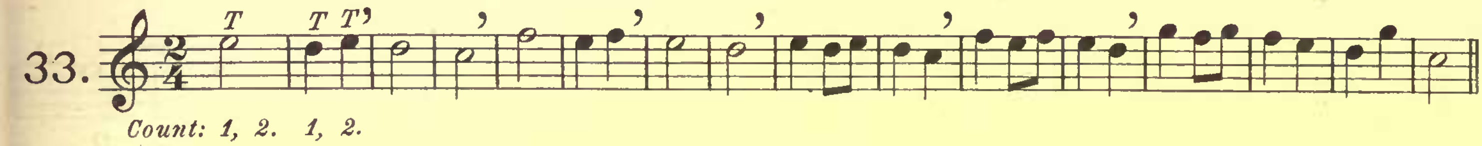


31.

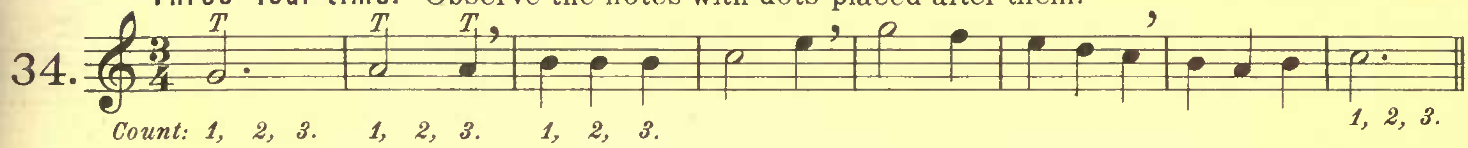


Two-four time.





Three-four time. Observe the notes with dots placed after them.





Six-eight time.



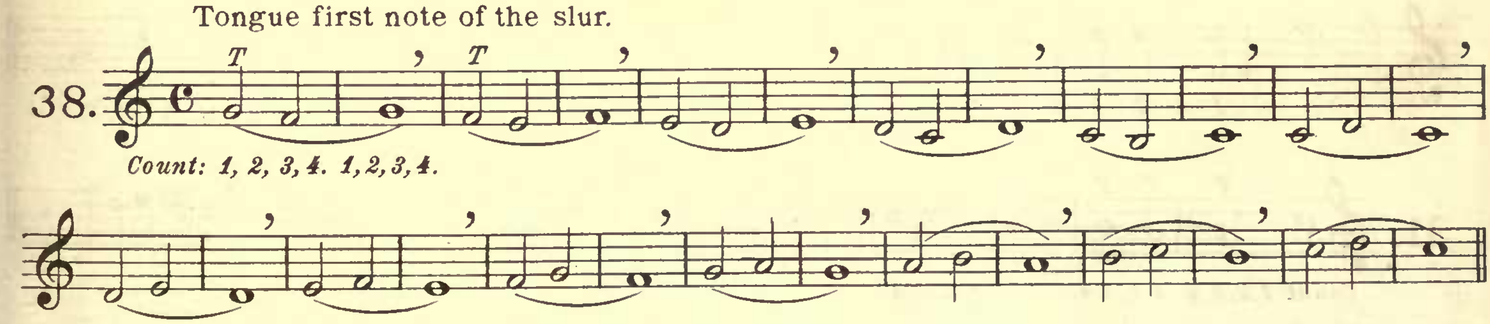
Exercises in Slurring.

These exercises should be played at first slowly, and when the fingering has been acquired smoothly, they should be repeated many times, gradually increasing in speed.

Tongue only the first note of the Slur, and continue the tone till the second.



Tongue first note of the slur.



39.



40.



41.



Seconds.

Observe the Rests.

42.



43.



44.



Thirds.

45.



46.



47.



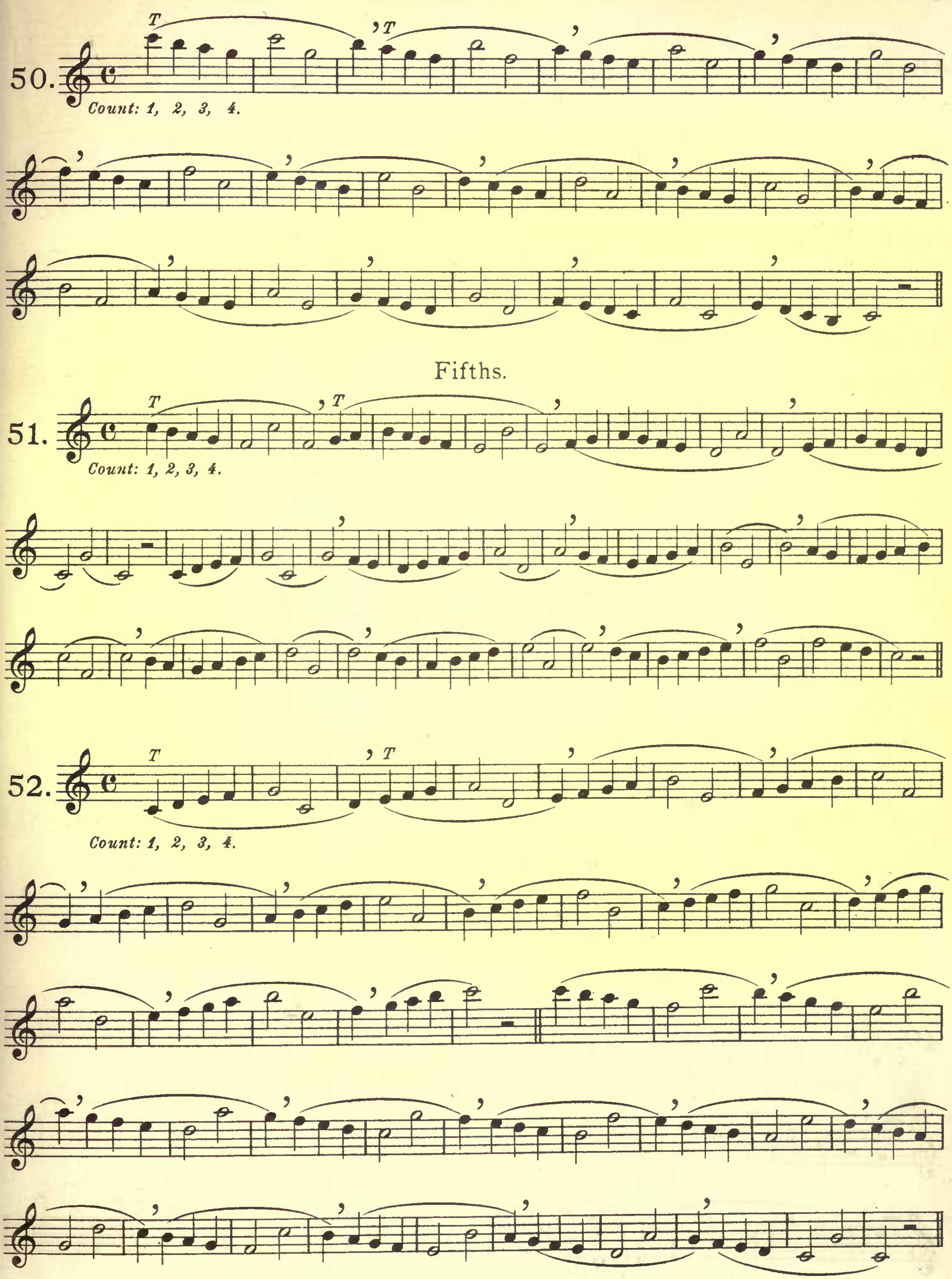
Fourths.

48.



49.




50.
T
Count: 1, 2, 3, 4.
Fifths.
51.
T
Count: 1, 2, 3, 4.
52.
T
Count: 1, 2, 3, 4.

Sixths.

53.



54.



55.



Seventhss

56.



57.



58.



Octaves.

59.



60.



61.



Progressive Exercises on Time.

Observe the Rests.

Common or Four-four time.

62.


63.


64.


Syncopation.

65.


Three-four time.

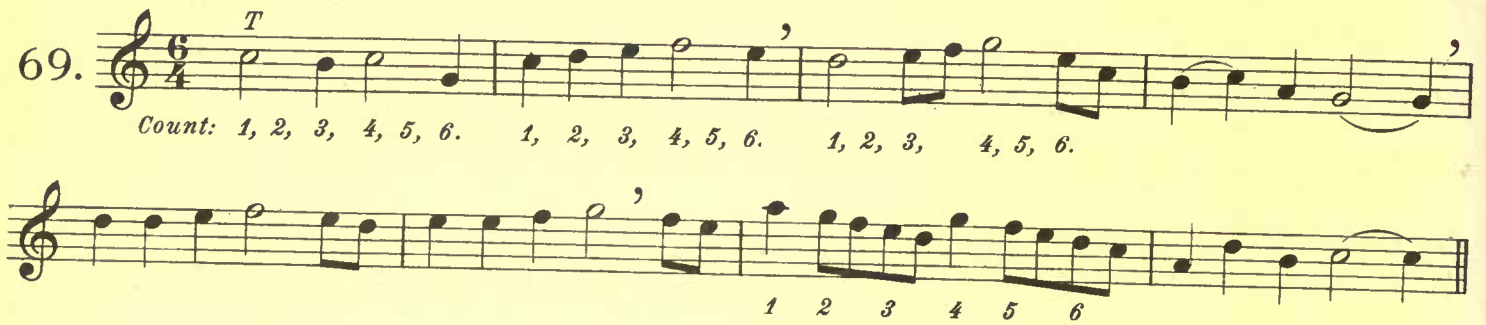
66.




Three-eight time.



Six-four time.



Nine-four time.



Nine-eight time.



Observe the Articulation.

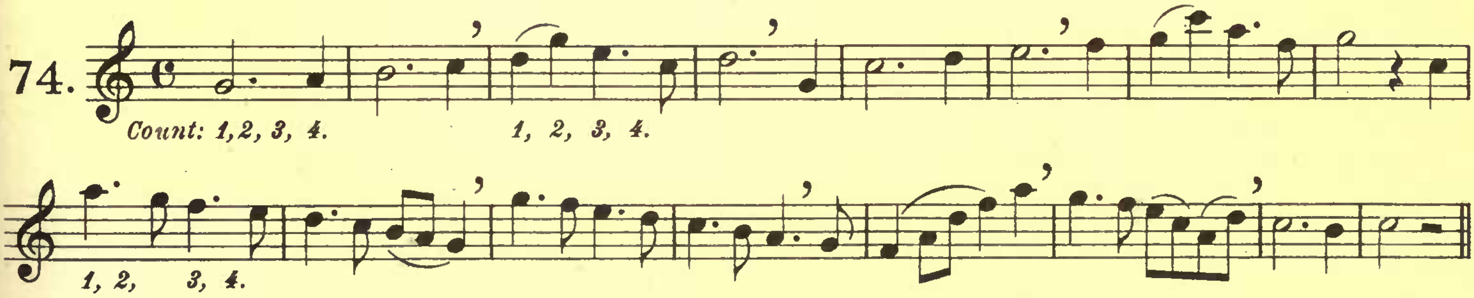
Twelve-eight time.



Six-eight time.



Exercises on Dotted Notes.







77.



78.



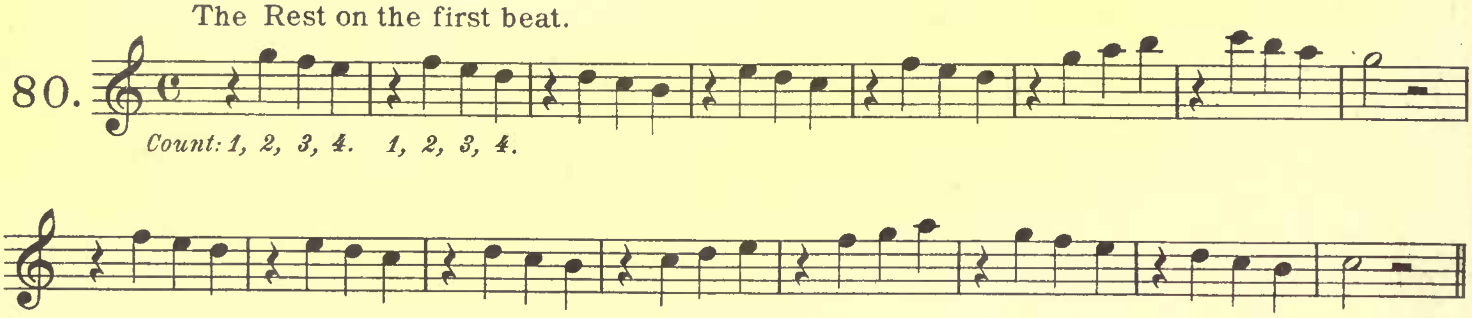
79.



Exercises on Rests.

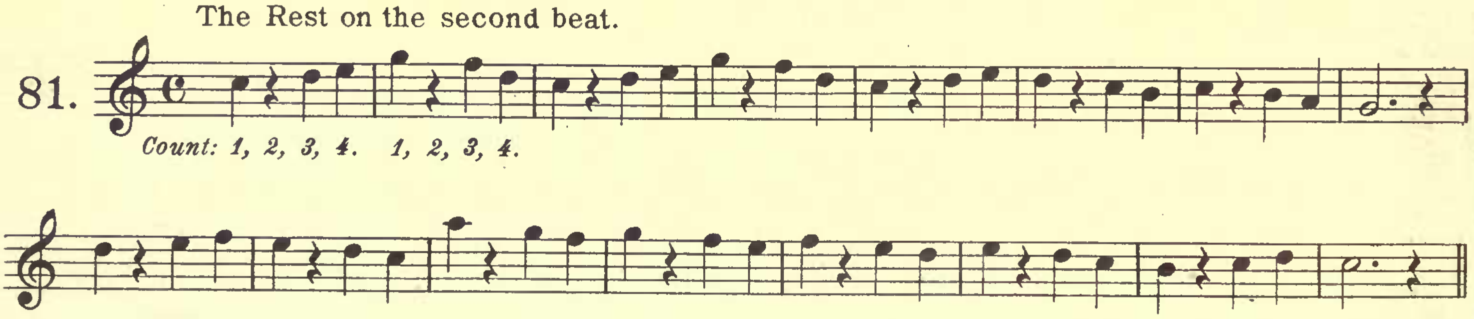
The Rest on the first beat.

80.



The Rest on the second beat.

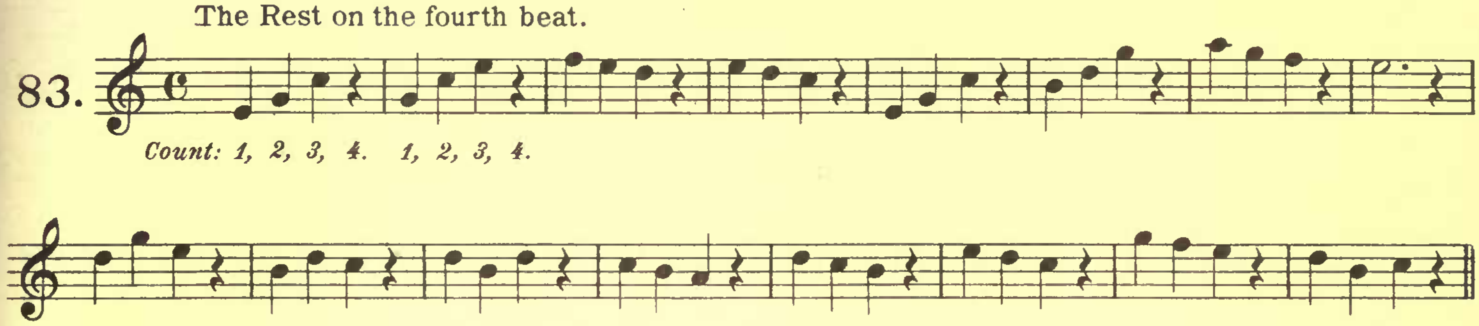
81.



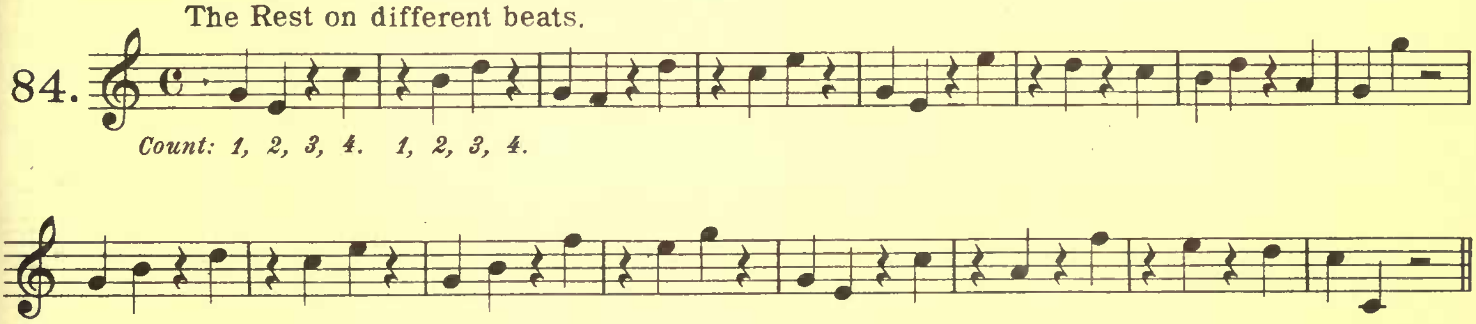
The Rest on the third beat.

82.

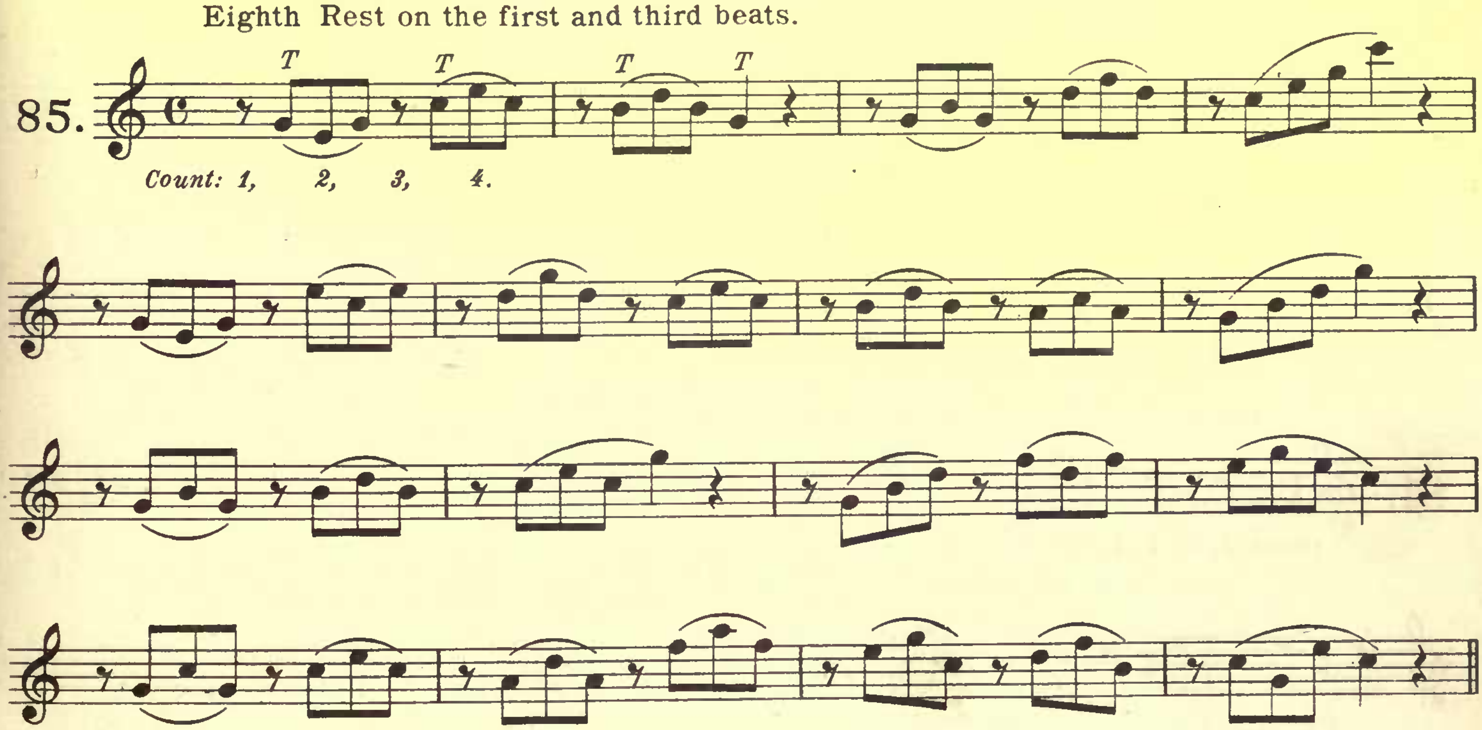

The Rest on the fourth beat.

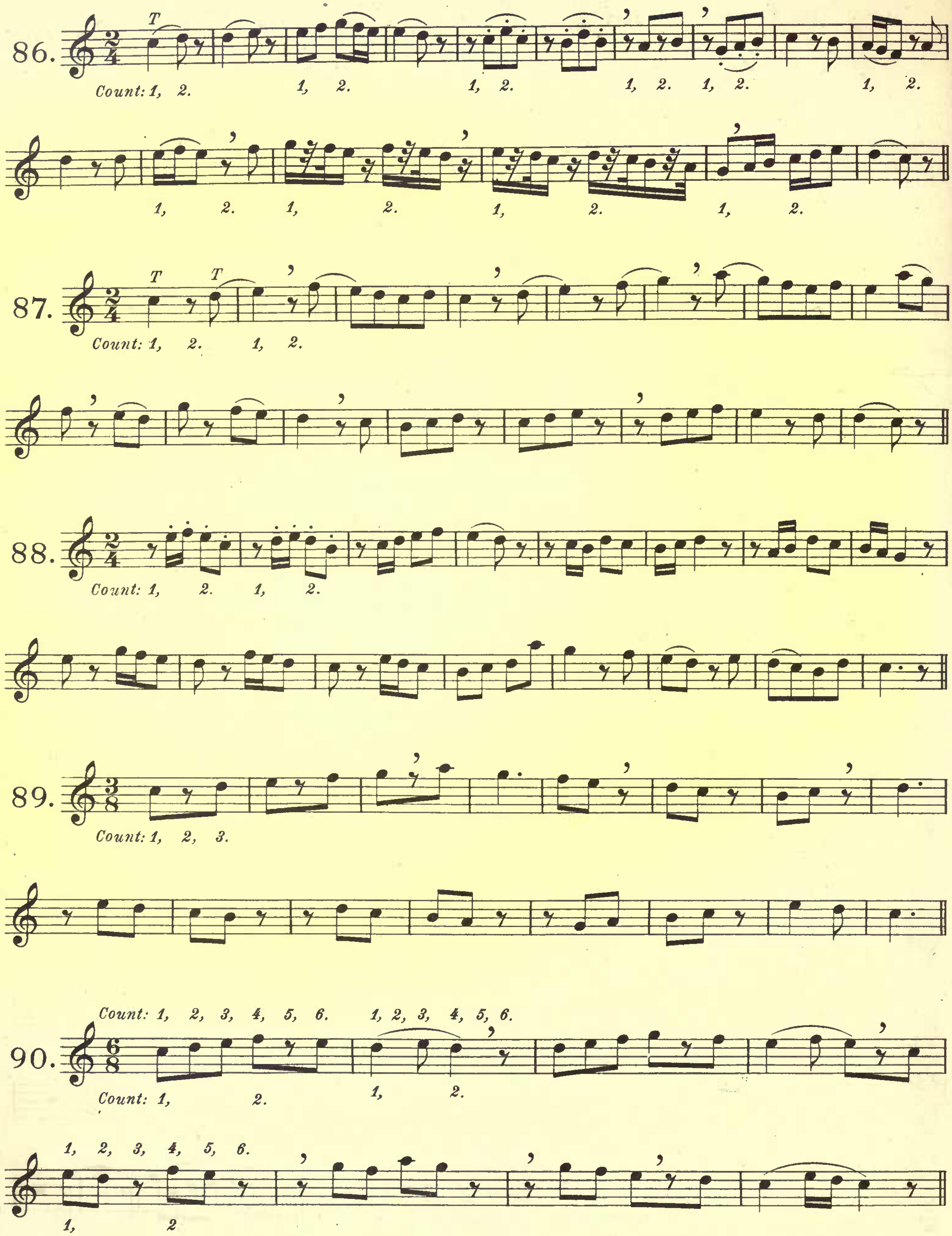
83.


The Rest on different beats.

84.


Eighth Rest on the first and third beats.

85.



86.
Count: 1, 2.
87.
Count: 1, 2. 1, 2.
88.
Count: 1, 2. 1, 2.
89.
Count: 1, 2, 3.
Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.
90.
Count: 1, 2.
1, 2, 3, 4, 5, 6.
1, 2

Twenty Progressive Exercises.

For Saxophone.

The Student should play all the following exercises slowly at first, until he is certain of the fingering. Repeating each over and over again, he should quicken the tempo, so as to acquire facility of rapid execution, and never proceed to a new exercise until the one in hand has been mastered.

No 1. PAUL de VILLE.

91.



No 2.

92.




Nº 3.
93.
Nº 4.
94.
Nº 5.
95.
Nº 6.
96.

№ 7.

97.



№ 8.

98.



№ 9.

Moderato.

99.



№ 10.

Allegretto.

100.



Nº 11.

Allegretto.

101.



Nº 12.

Allegretto.

102.



Nº 13.

103.

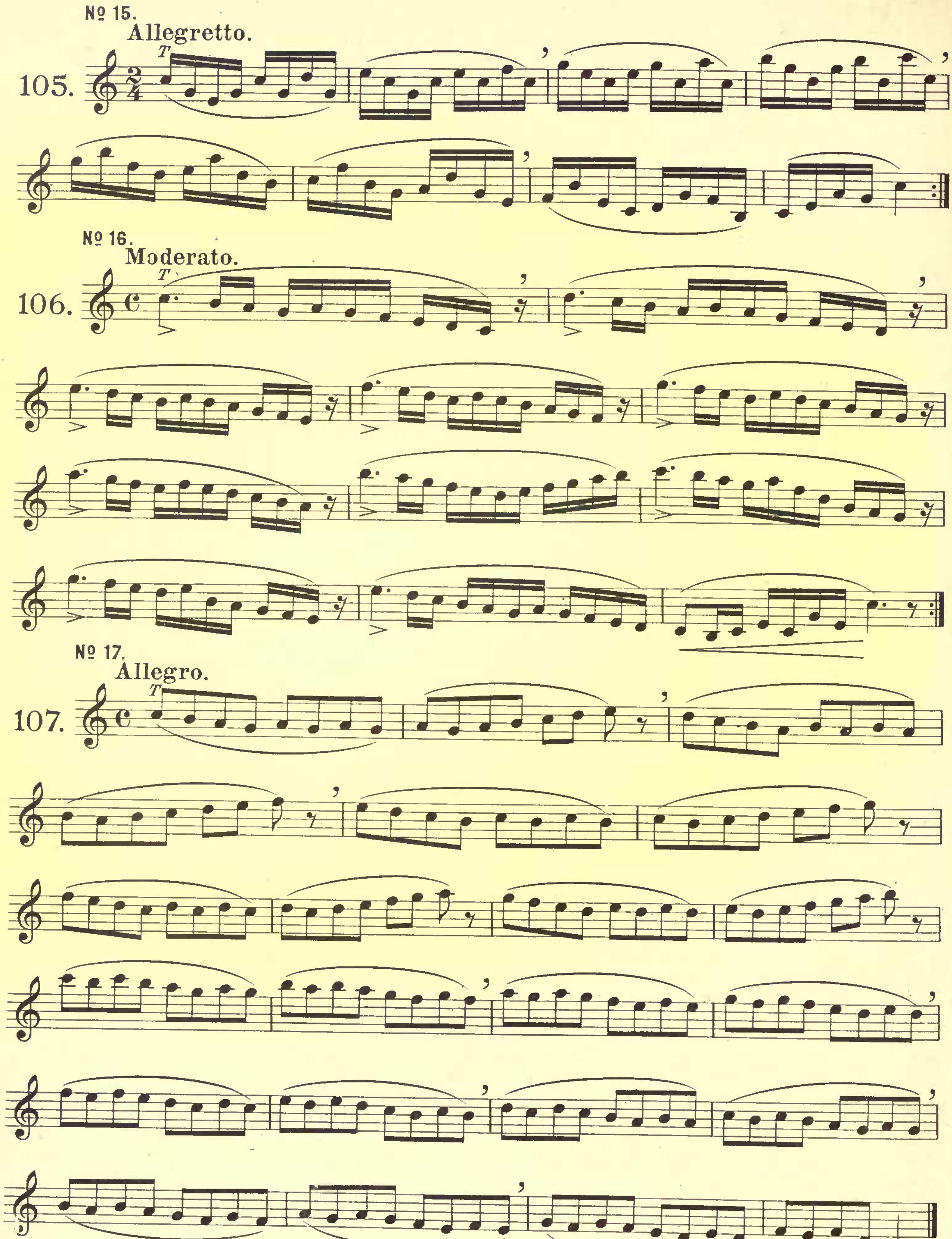


Nº 14.

Allegretto.

104.

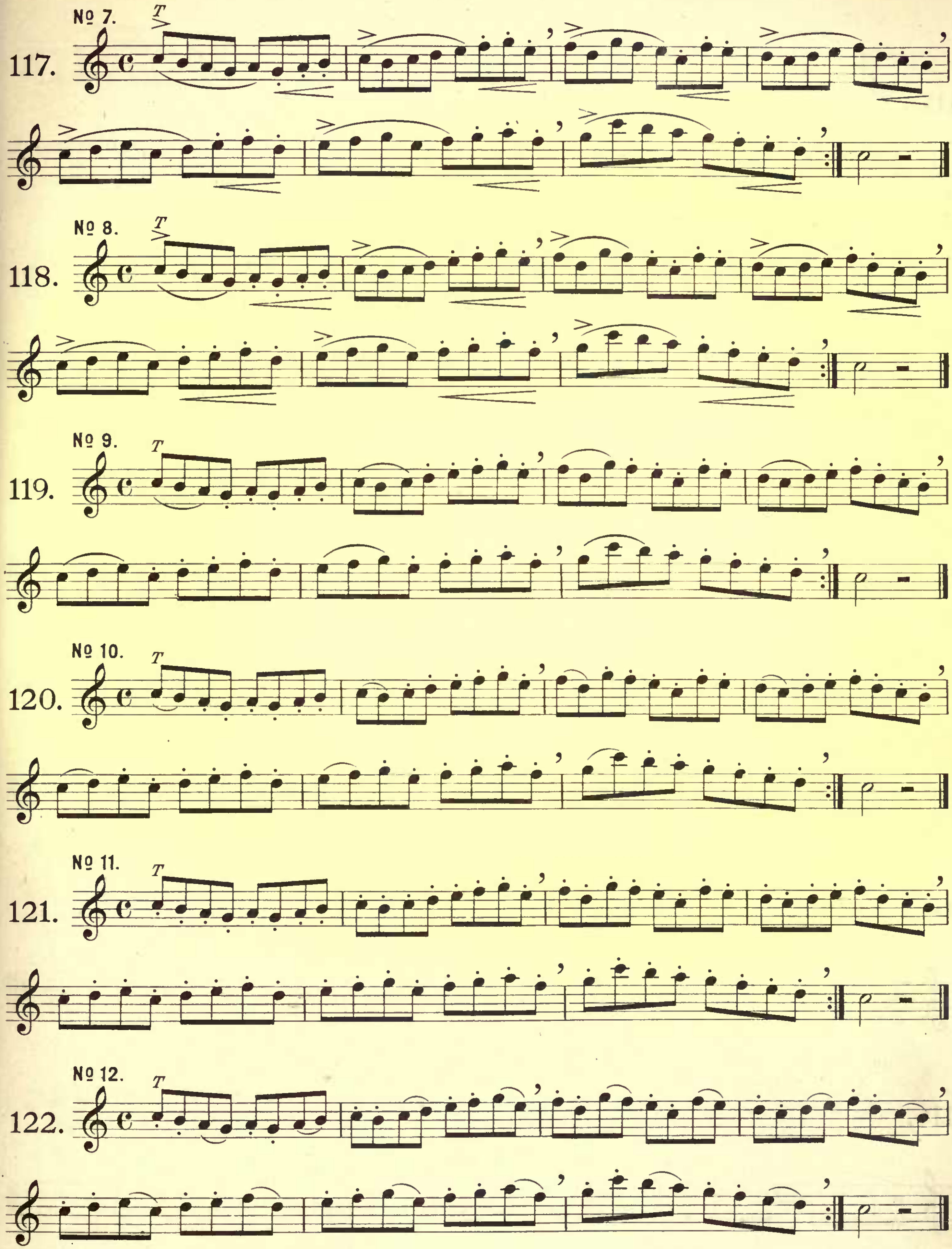



№ 15.
Allegretto.
105.
№ 16.
Moderato.
106.
№ 17.
Allegro.
107.


№ 18.
Allegretto.
108.
№ 19.
Allegro.
109.
№ 20.
110.

Eighteen Exercises in articulation.




№ 7.
117.
T
№ 8.
118.
T
№ 9.
119.
T
№ 10.
120.
T
№ 11.
121.
T
№ 12.
122.
T

№ 13.

123.



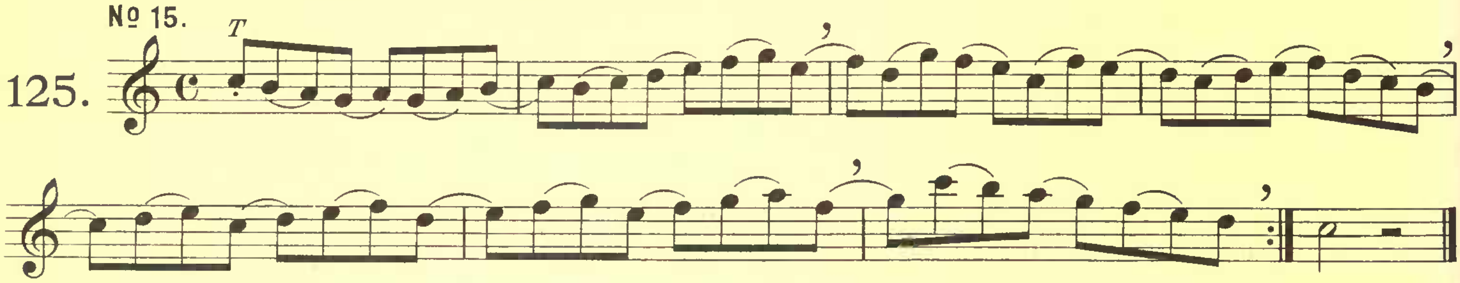
№ 14.

124.



№ 15.

125.



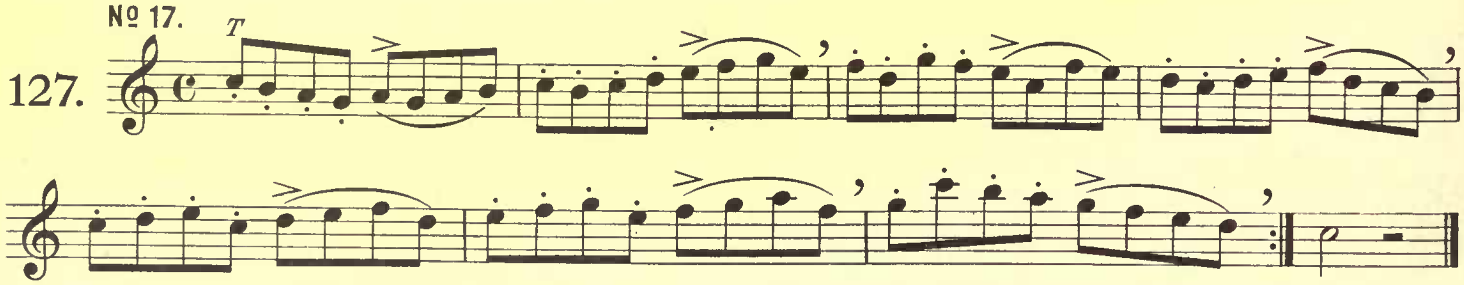
№ 16.

126.



№ 17.

127.



№ 18.

128.



Preparatory Exercises on the High Notes.

Thirds.

129.


Fourths.

130.


Fifths.

131.


Sixths.

132.


Sevenths.

133.



Octaves.

134.



135.



136.



137.

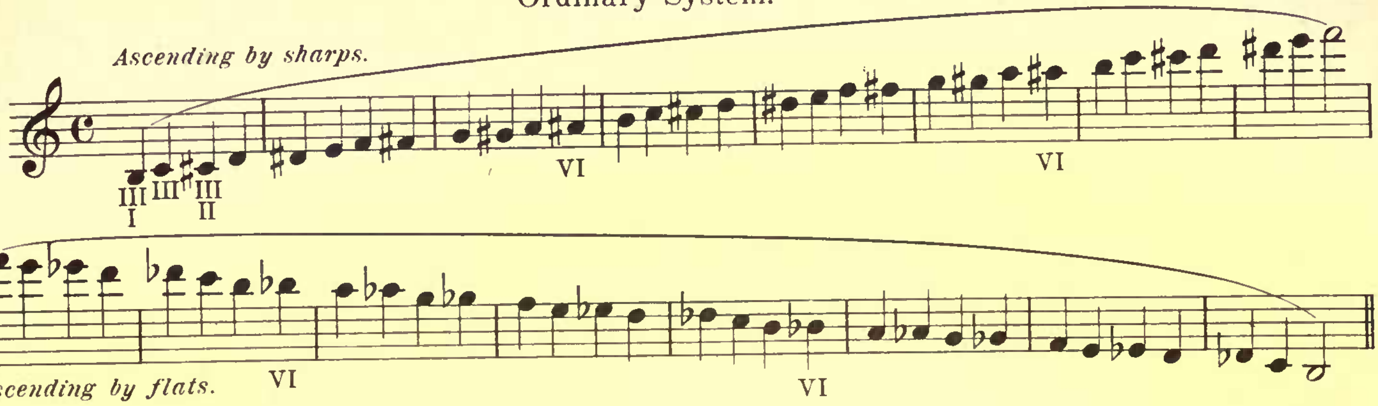


Chromatic Scale of the Saxophone.

PAUL de VILLE.

Ordinary System.

138.



System with C Shake Key and B Flat with the Two Fore-fingers.

139.



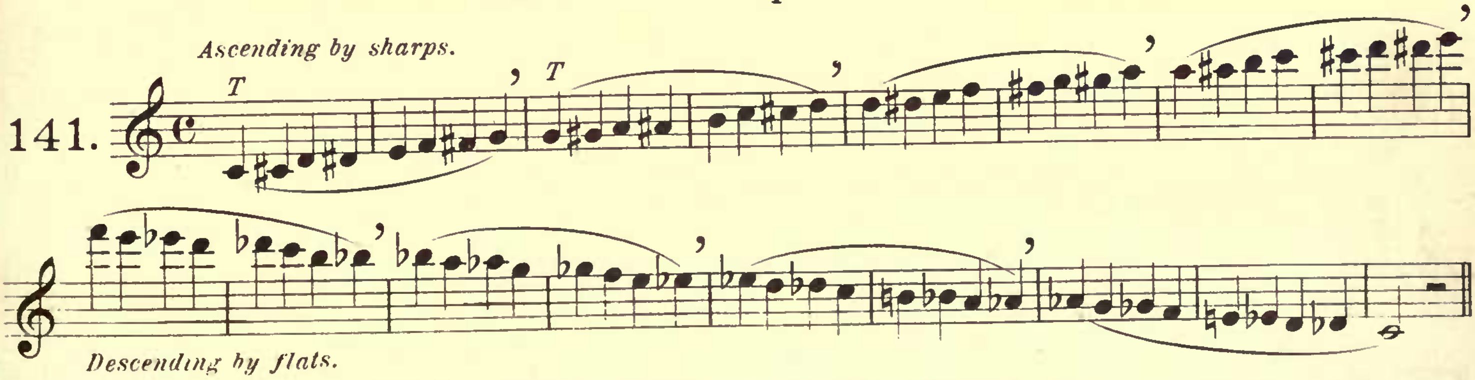
Evette and Schaeffer System.

140.



Exercise in Sharps and Flats

141.



Major and Minor Scales in all Keys.

A thorough knowledge of the scales in all keys is most important; the ability to perform them all with equal facility is an absolute requisite to a really good performer.

Every scale should therefore be studied in the following manner: Commence by playing it slowly at first; repeat it many times and at each repetition increase the time slightly. In the keys with several sharps or flats, more especially in those the signatures of which consist of four or more accidentals, the fingering of some intervals is difficult, on account of the mechanism of the instrument. These awkward intervals should be repeated over and over again until an easy mastery over them is secured. No pupil should rest satisfied as long as he finds any interval of a scale a stumblingblock to its easy and perfectly smooth execution.

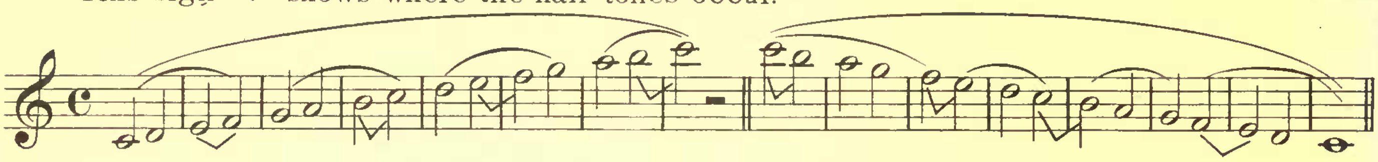
Rapid tonguing *(staccato)* is very difficult, and can only be acquired by patiently exercising the tongue, making it a point to increase its flexibility by daily practice.

C major.

(All naturals.)

by Paul de Ville.

This sign ∨ shows where the half-tones occur.

142. 

A minor.

(Relative of C major.)

143. 

F major.

(One flat.)

144. 

D minor.

(Relative of F major.)

145. 

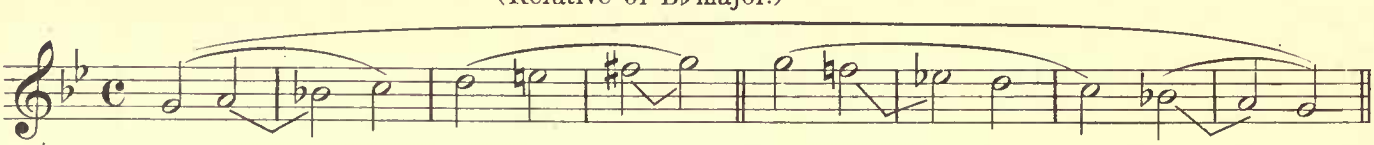
B♭ major.

(Two flats.)

146. 

G minor.

(Relative of B♭ major.)

147. 

E♭ major.
(Three flats.)

148. 

C minor.
(Relative of E♭ major.)

149. 

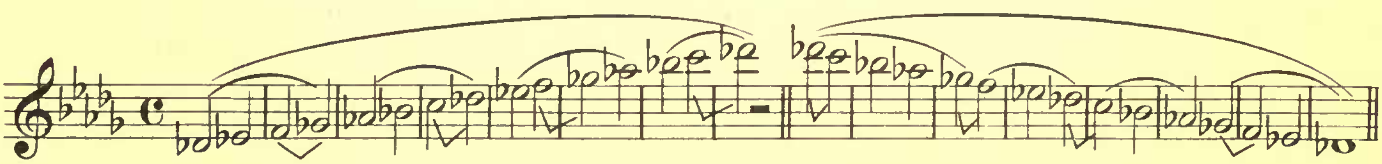
A♭ major.
(Four flats.)

150. 

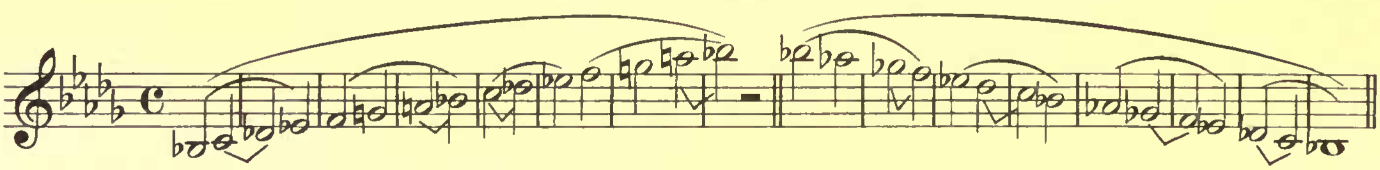
F minor.
(Relative of A♭ major.)

151. 

D♭ major.
(Five flats.)

152. 

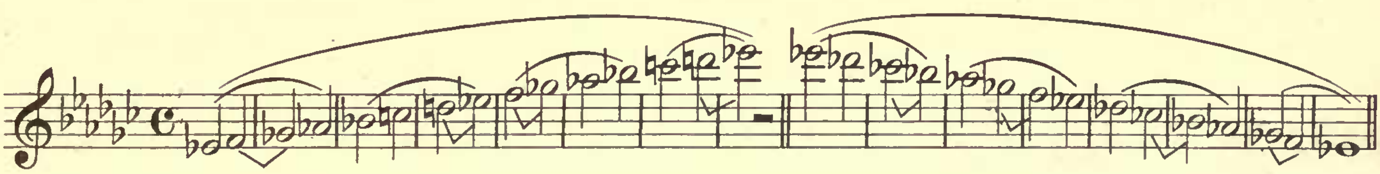
B♭ minor.
(Relative of D♭ major.)

153. 

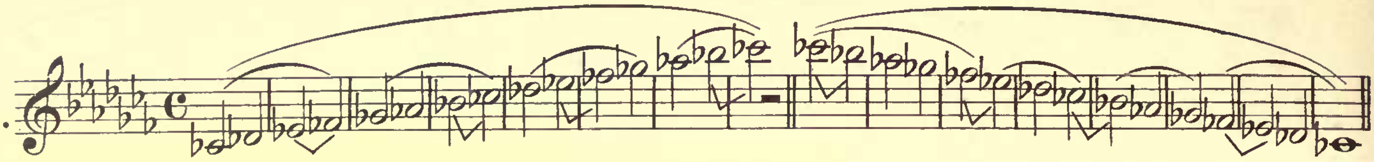
G♭ major.
(Six flats.)

154. 

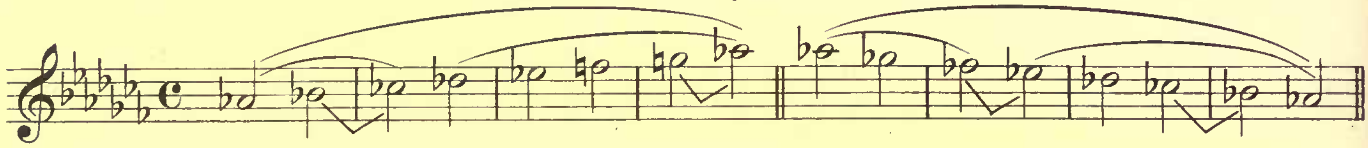
E♭ minor.
(Relative of G♭ major.)

155. 

C♭ major.
(Seven flats, every note flat.)

156. 

A♭ minor.
(Relative of C♭ major.)

157. 

G major.
(One sharp.)

158. 

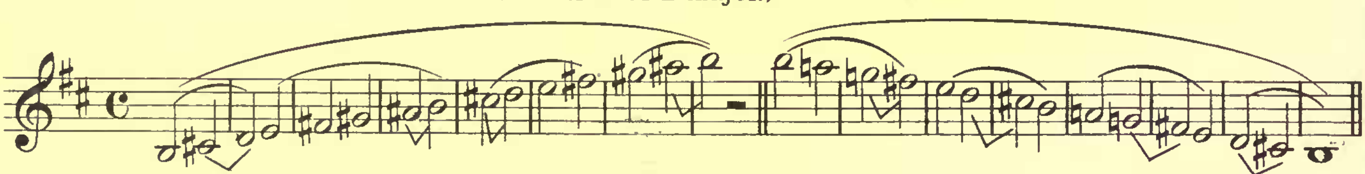
E minor.
(Relative of G major.)

159. 

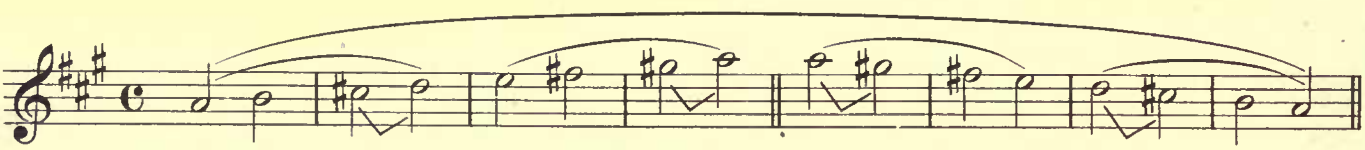
D major.
(Two sharps.)

160. 

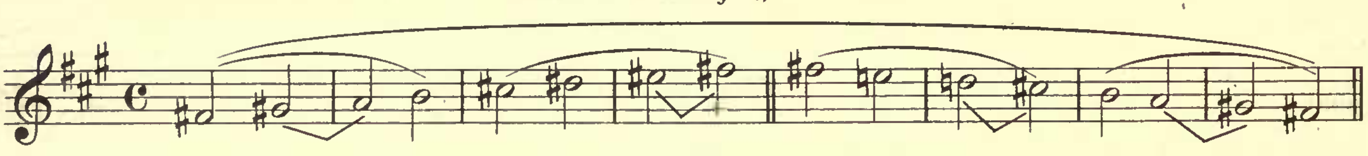
B minor.
(Relative of D major.)

161. 

A major.
(Three sharps.)

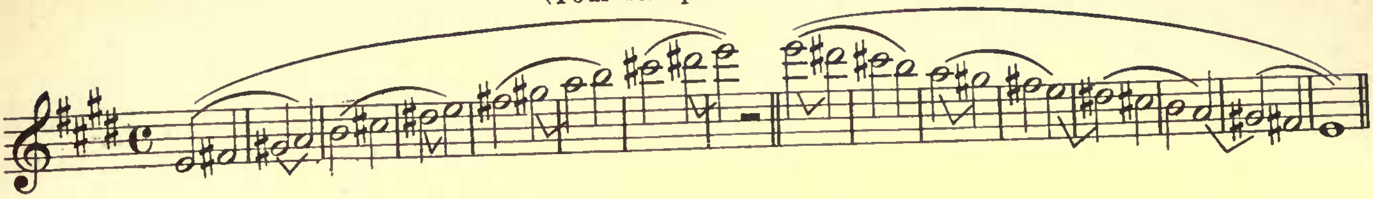
162. 

F♯ minor.
(Relative of A major.)

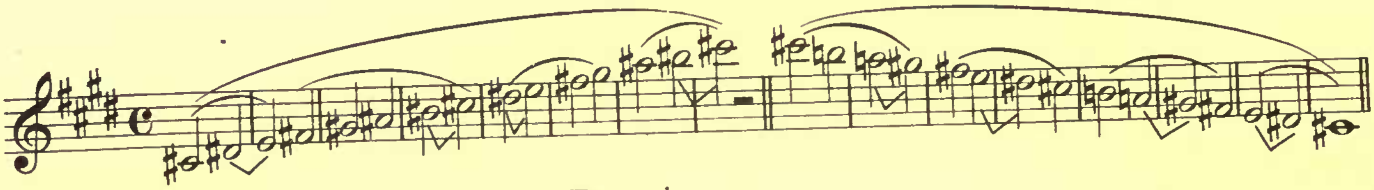
163. 

10638-247

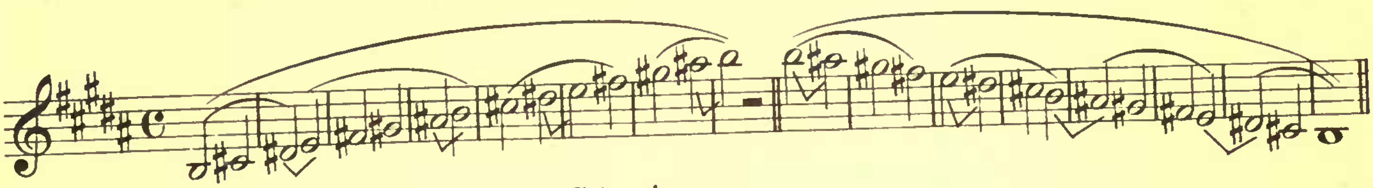
E major.
(Four sharps.)

164. 

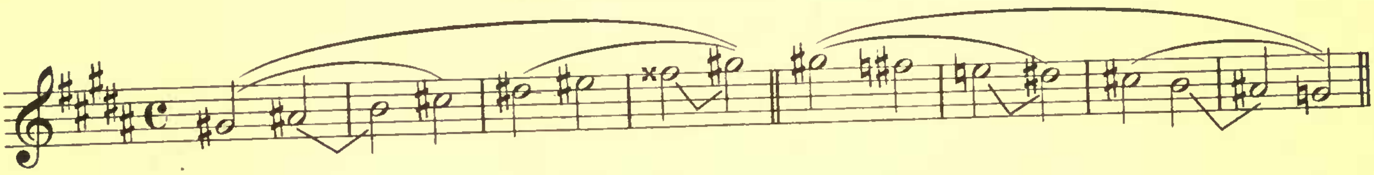
C♯ minor.
(Relative of E major.)

165. 

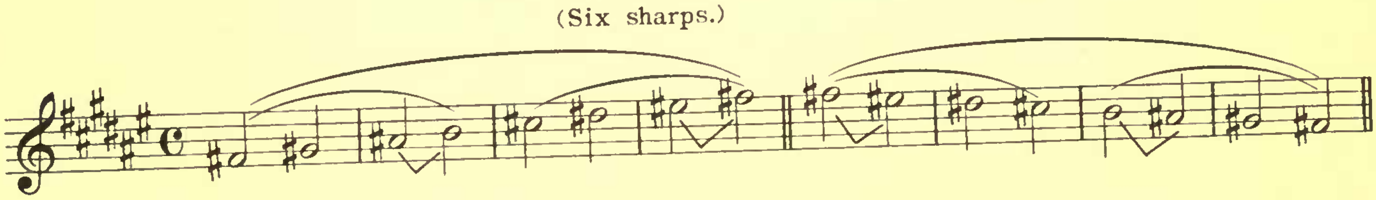
B major.
(Five sharps.)

166. 

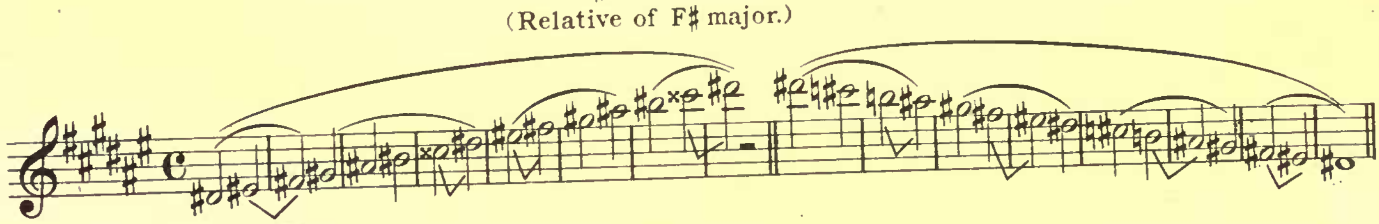
G♯ minor.
(Relative of B major.)

167. 

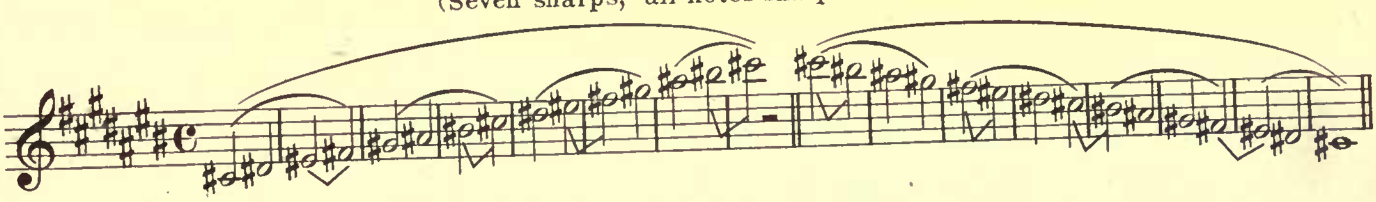
F♯ major.
(Six sharps.)

168. 

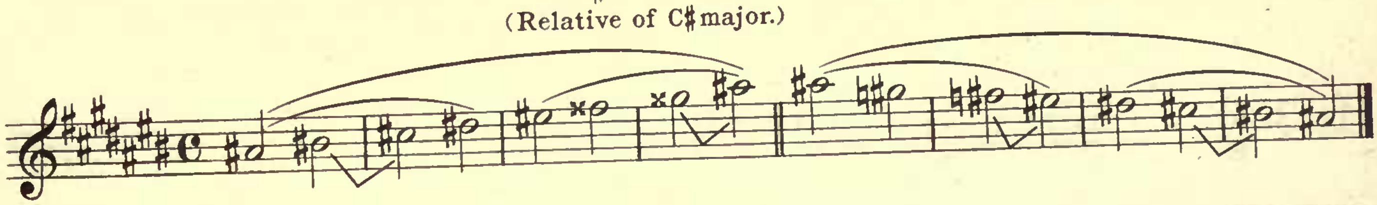
D♯ minor.
(Relative of F♯ major.)

169. 

C♯ major.
(Seven sharps, all notes sharp.)

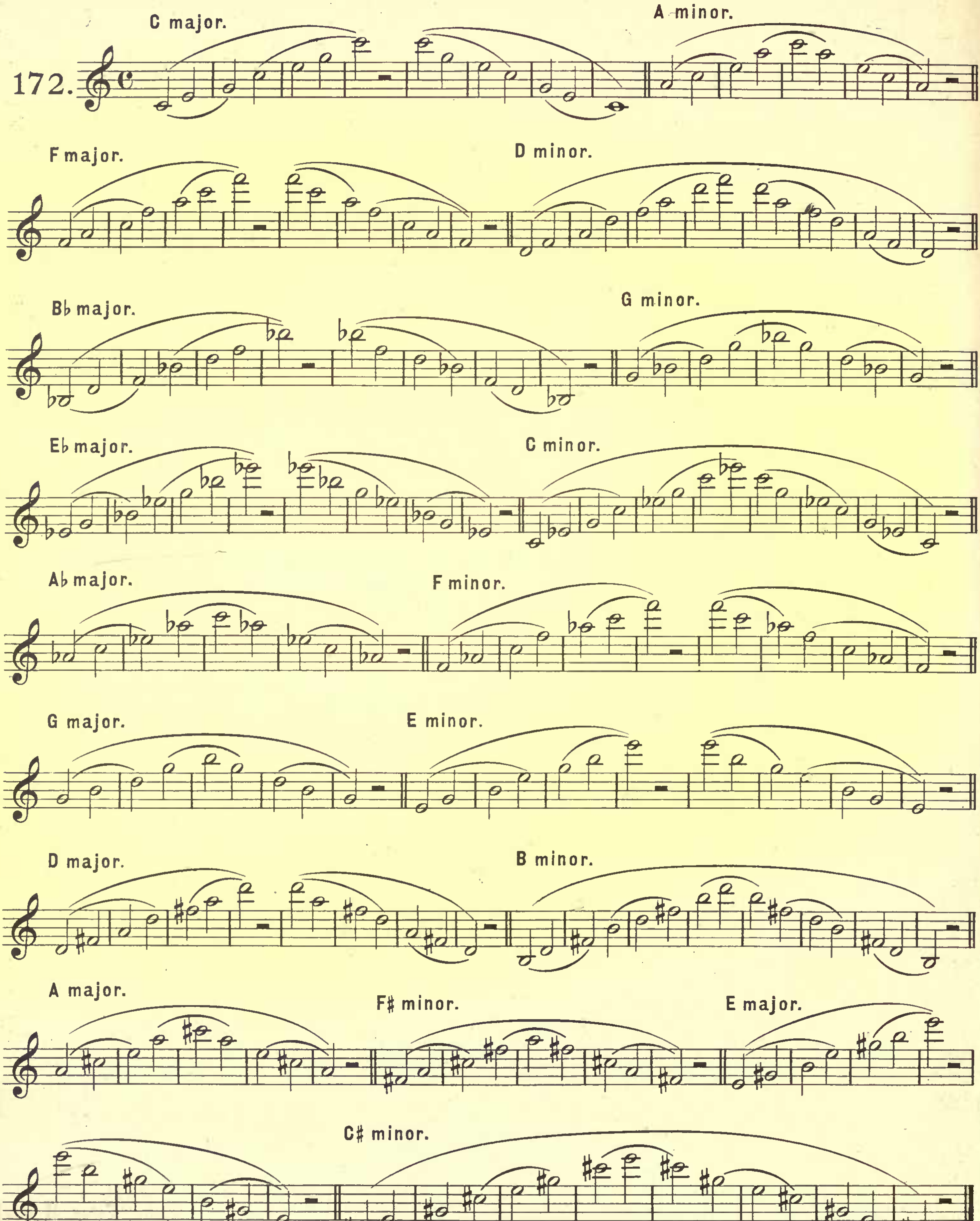
170. 

A♯ minor.
(Relative of C♯ major.)

171. 

10638-247

Major and Minor Chords in the Keys most used.



Sixty Exercises of Mechanism.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously.

By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises the student must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

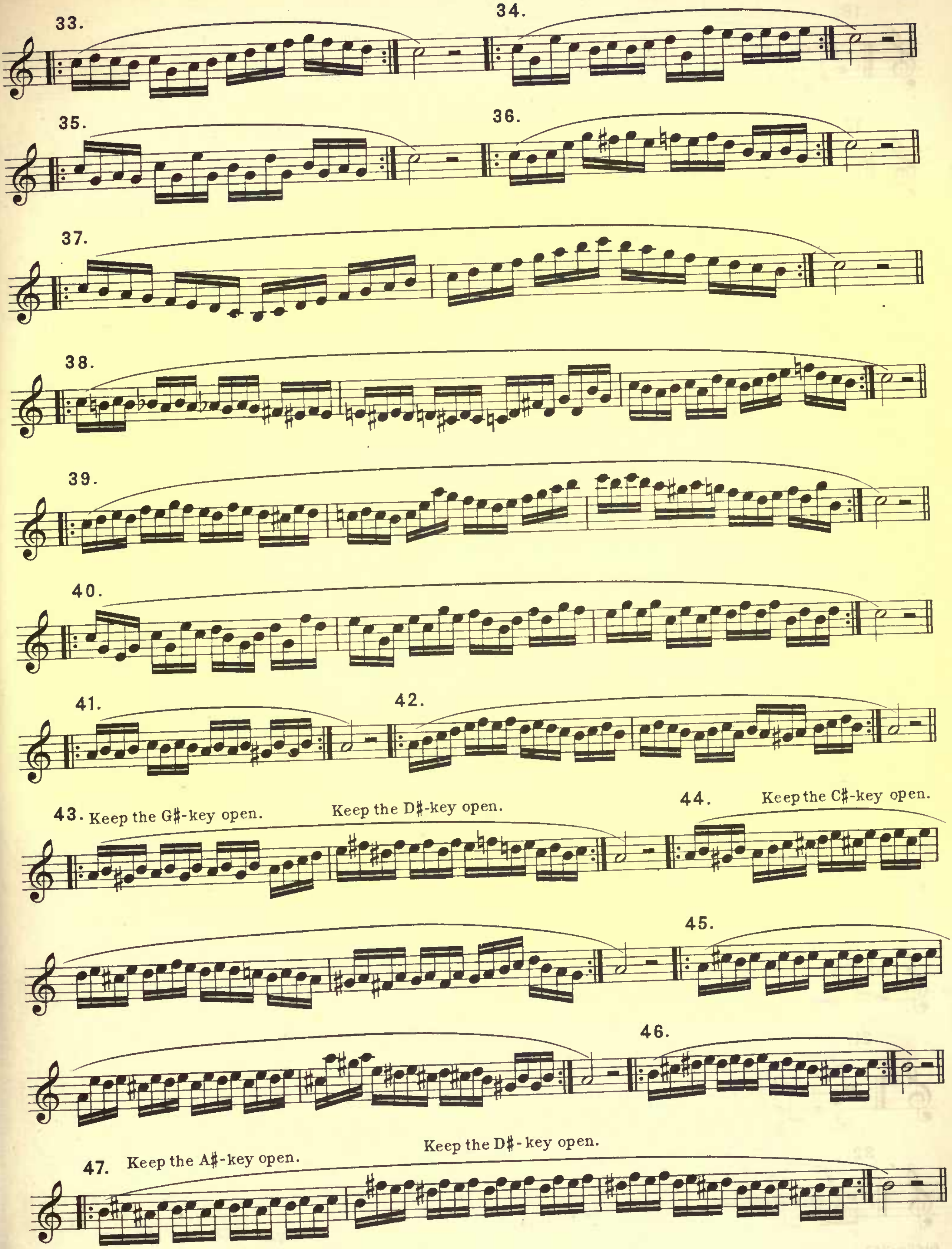
All the notes should be slurred, ascending passages played *crescendo,* descending passages *diminuendo.* (See exercises on Shading, pages 29 and 30).

Take breath after the first note in the bar.



10638-247


16.
17.
18.
19.
20.
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.


33.
34.
35.
36.
37.
38.
39.
40.
41.
42.
43. Keep the G♯-key open.
Keep the D♯-key open.
44.
Keep the C♯-key open.
45.
46.
47. Keep the A♯-key open.
Keep the D♯-key open.

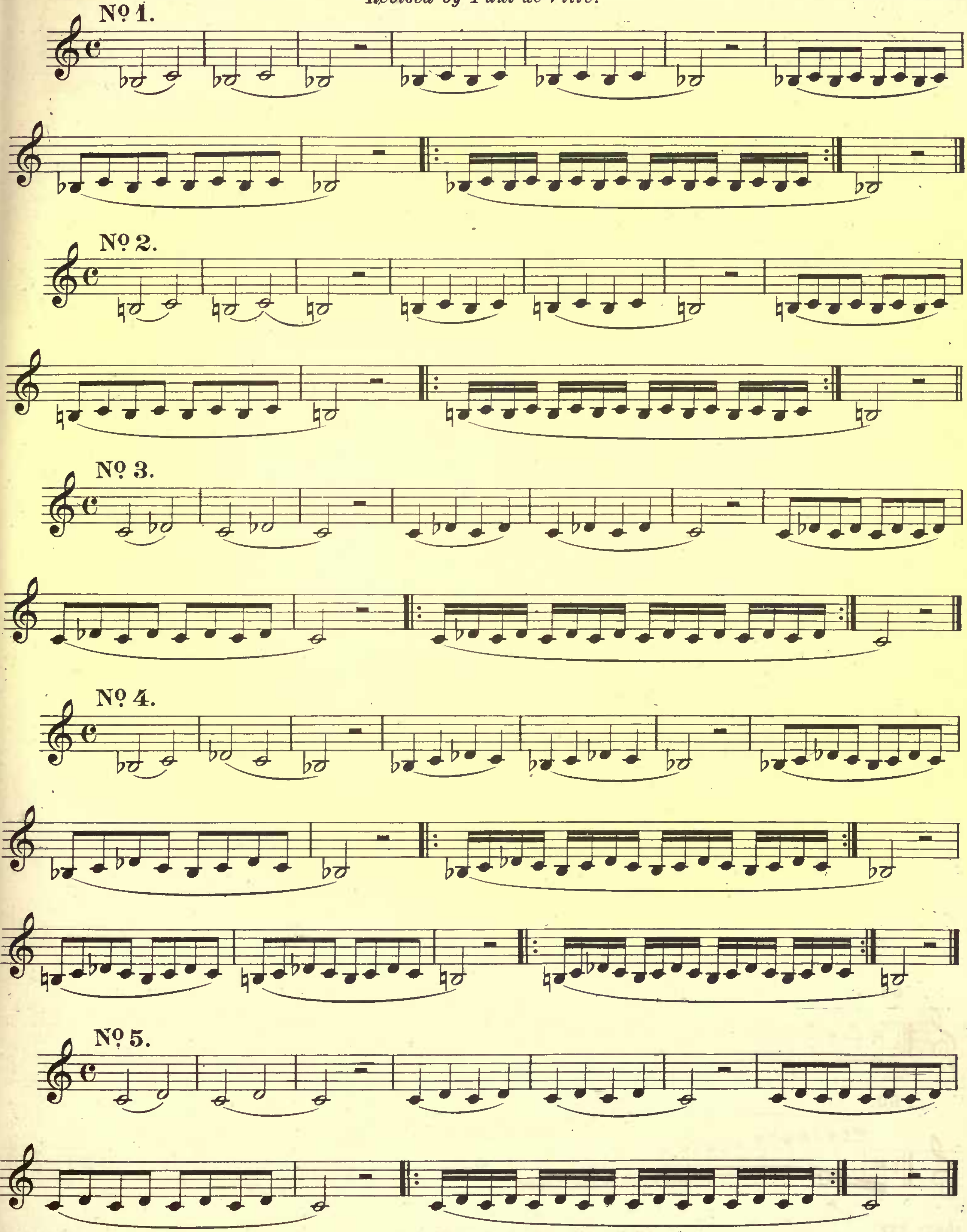

48.
49.
50.
51.
52.
53.
54.
55.
56.
57.
58.
59.
60.

Fifty Exercises from low B♭ to F above the staff.

Saxophone

By A. MAYEUR.

Revised by Paul de Ville.




Nº 6.
Nº 7.
Nº 8.
Nº 9.
Keep C♯-key open.
Nº 10.


Nº 11.
Keep E♭-key open.
Nº 12.
Nº 13.
Nº 14.
Nº 15.
Nº 16.
Keep D♯-key open.
Keep D♯-key open.

Nº 17.



Nº 18.

Take F♯ or G♭ with the key XIII; *improved fingering. (Evette and Schaeffer System.)*



Nº 19.

F♯ plate Nº 5.





Nº 20.
F♯ plate Nº 5, keep the key G♯ Nº V open. (Evette and Schaeffer System.)
Keep the C♯-key closed.
Keep the C♯-key closed.
F♯-key XIII.
F♯-key XIII.
Nº 21.
Keep the A♭-key open. (Evette and Schaeffer System.)
Nº 22.

No. 23.

Keep the G♯-key open. F♯ with plate No. 5.



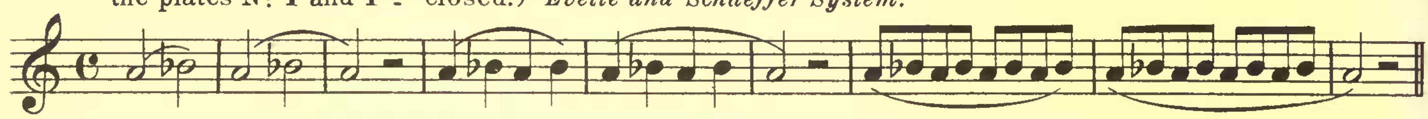
1st Fingering. 2nd Fingering. 3rd Fingering. 4th Fingering.

Fingering of A♯ or B♭:



No. 24.

Take B♭ 1st fingering with key VI or the 4th fingering (1st finger left hand stretched on the plate 1bis, the plates No. 1 and 1bis closed.) *Evette and Schaeffer System.*



B♭ with 1st fingering or with 4th fingering.

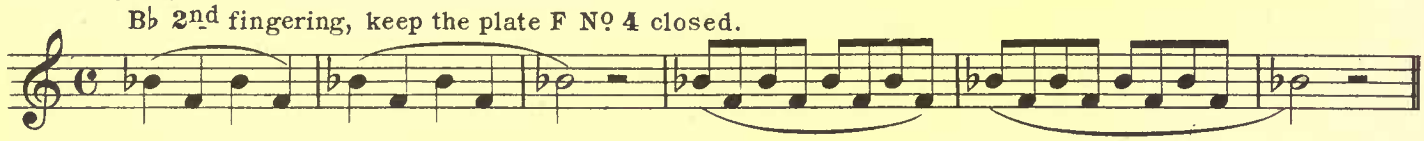


B♭ 1st fingering.



No. 25.

B♭ 2nd fingering, keep the plate F No. 4 closed.





B♭ 1st fingering.





Nº 26.

A♯ or B♭ 3rd fingering, keep the plate F♯ or G♭ Nº 5 closed.



Nº 27.

B♭ or A♯ 4th fingering.




B♭ 4th fingering, keep the A♭-key open.
Nº 28.
A♯ 2nd fingering.
Nº 29.
Take C with the key VI B.
A♯ 2nd fingering.
C with the key VI B.

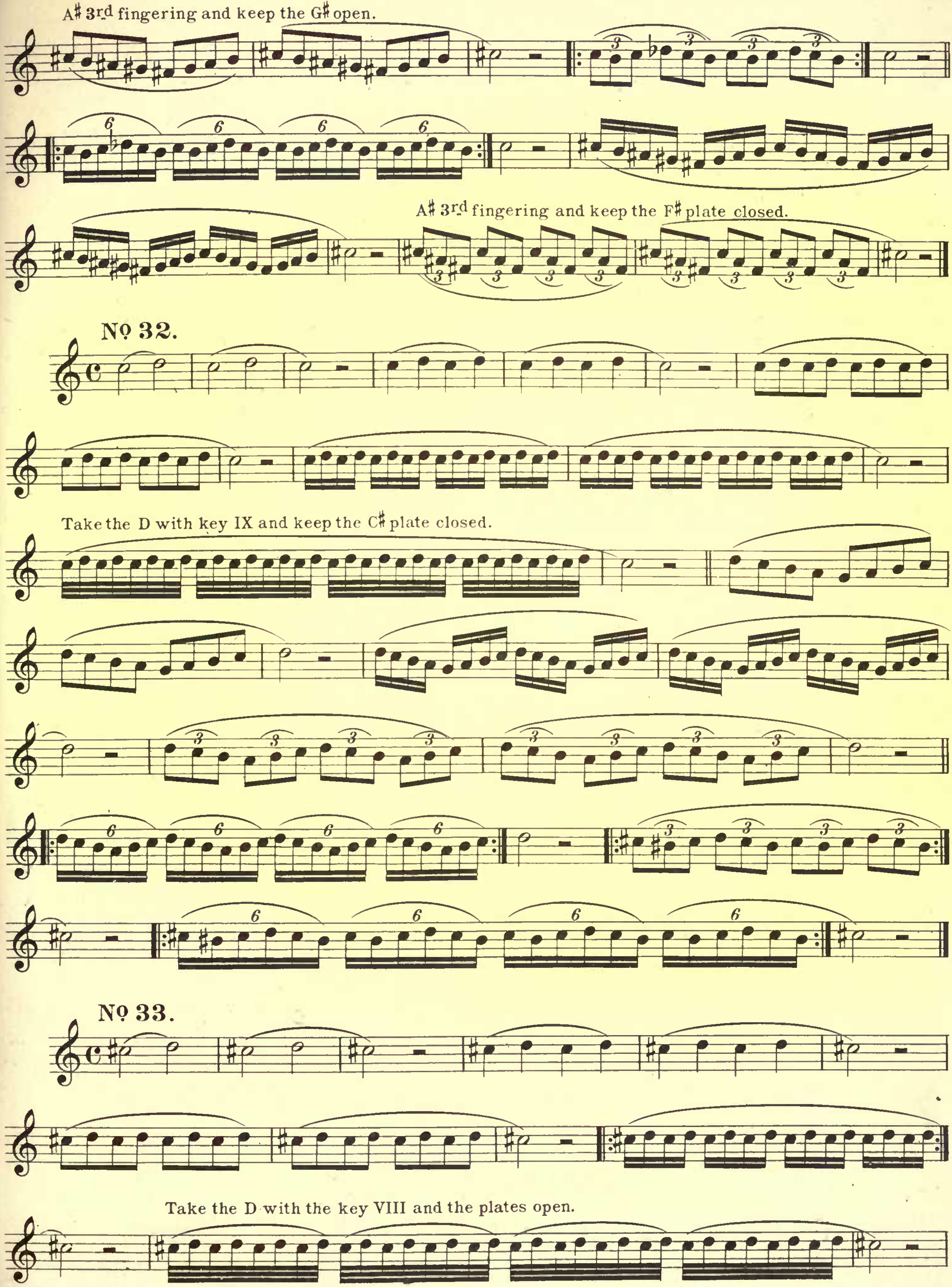


No. 30.

New E♭, (*Evette and Schaeffer System.*) To give E♭ take the plate 5bis.

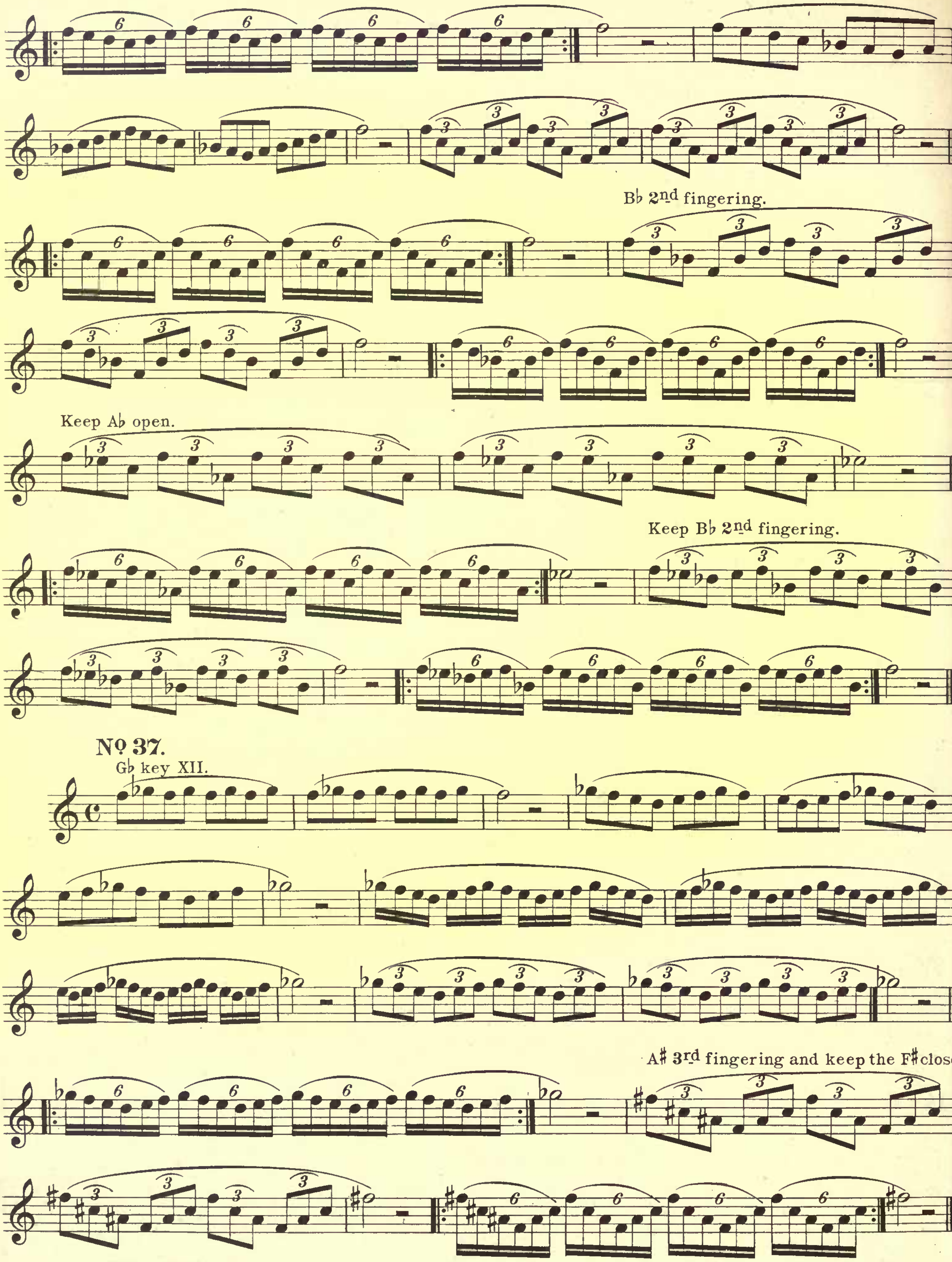



Keep A♭ open.
Keep the D♭ key open.
B♭ 4th fingering.
Keep the A♭ key open.
B♭ 4th fingering and keep the D♭ open.
No. 31.
B♭ 1st fingering.
A♯ 2nd fingering.


A♯ 3rd fingering and keep the G♯ open.
A♯ 3rd fingering and keep the F♯ plate closed.
No. 32.
Take the D with key IX and keep the C♯ plate closed.
No. 33.
Take the D with the key VIII and the plates open.


No. 34.
Keep E♭ and B♭ 2nd or 4th fingering.
B♭ 2nd fingering.
B♭ 4th fingering.
Keep A♭ open.
Keep A♭ and E♭ always open.
Keep A♭ open.


A♯ 3rd fingering and keep F♯ closed
Nº 35.
Keep the D♯ key open.
Keep G♯ open.
Keep G♯ open.
Nº 36.


B♭ 2nd fingering.
Keep A♭ open.
Keep B♭ 2nd fingering.
Nº 37.
G♭ key XII.
A♯ 3rd fingering and keep the F♯ close

No. 38.



No. 39.



Nº 40.



No. 41.


Bb 1st or 4th fingering.
A# 2nd fingering.
Bb 2nd fingering.
Bb 2nd fingering and keep F closed.
Bb 2nd fingering.


Nº 42.
B♭ 3rd fingering, keep G♭ and E♭ open.
Nº 43.
B♭ 4th fingering. (Evette and Schaeffer Sytem.)
4th fingering B♭.
B♭ 4th fingering, keep A♭ open.

Nº 44.



Nº 45.



Keep G♯ open.



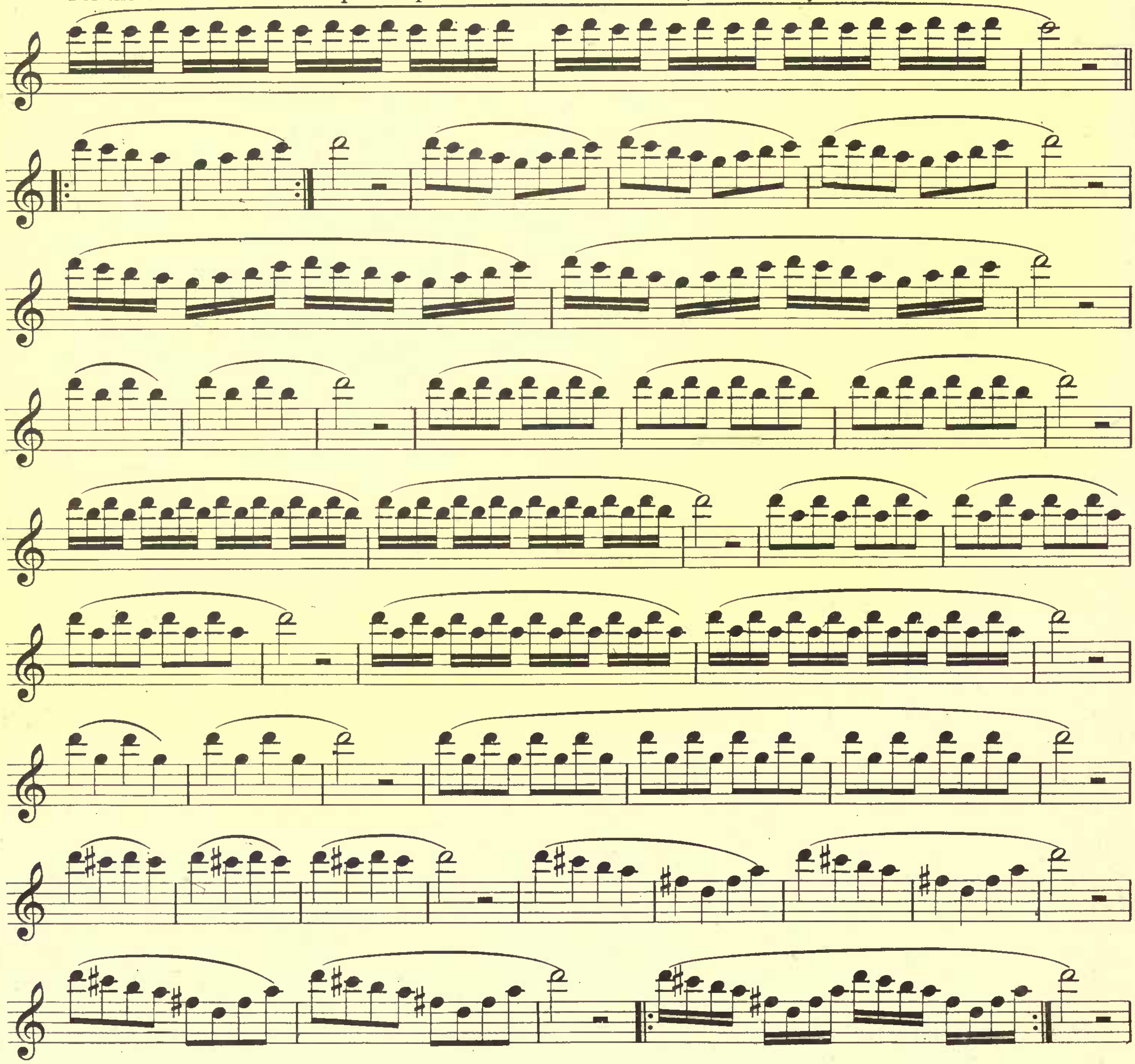
Keep G♯ open.



No. 46.



For the Sixteenth-notes keep the C plate closed and take the D♮ with the key IX.

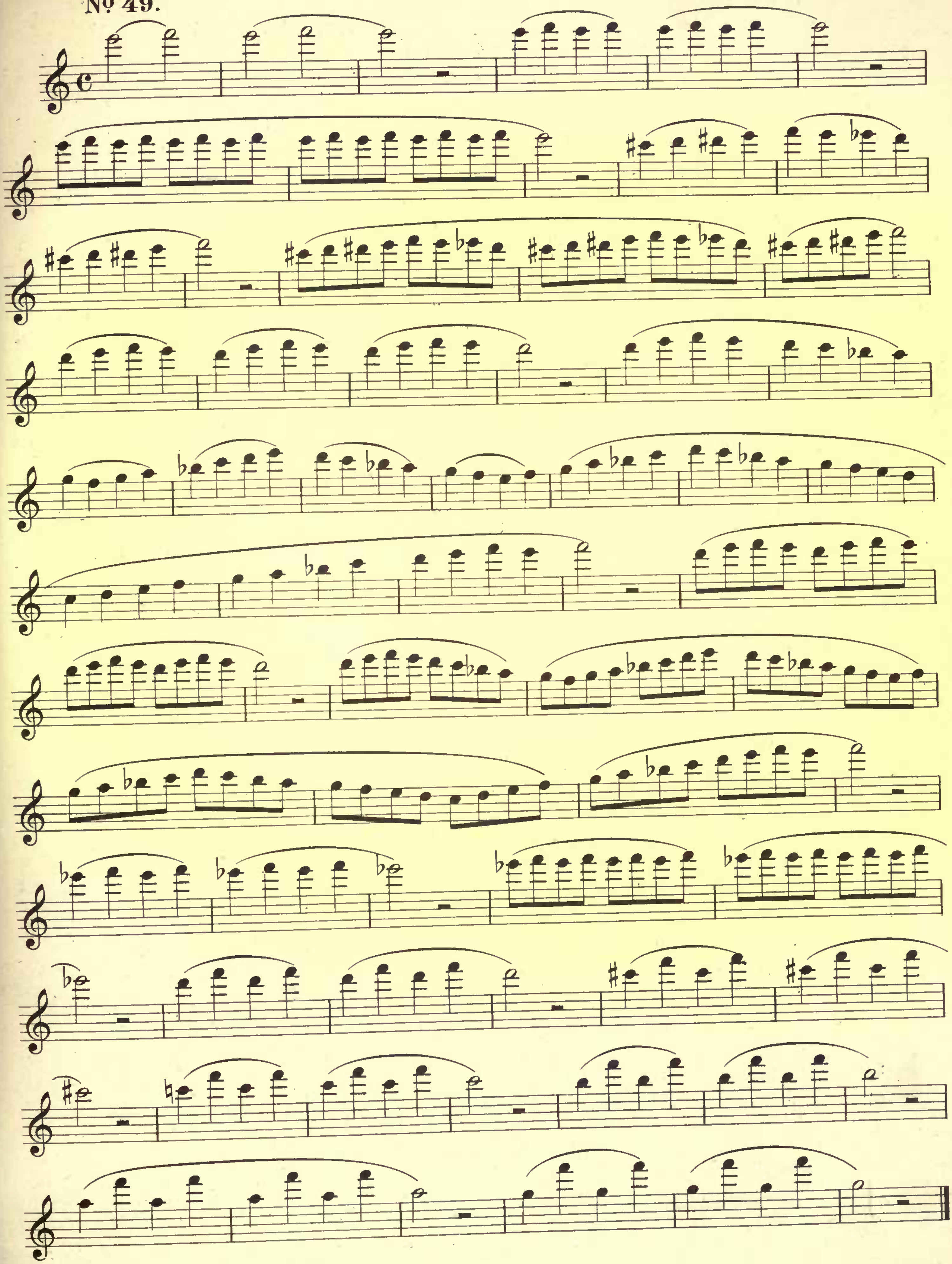



Nº 47.
Keep B♭ 2nd fingering.
Keep B♭ 2nd fingering.
B♭ always 2nd fingering.

Nº 48.

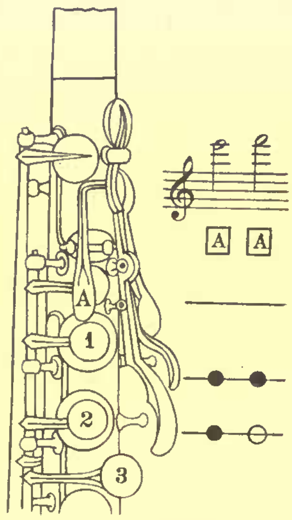


Nº 49.



Exercises for the new key of E♮ and F above the staff.

Evette and Schaeffer System.



Nº 50.






3
6

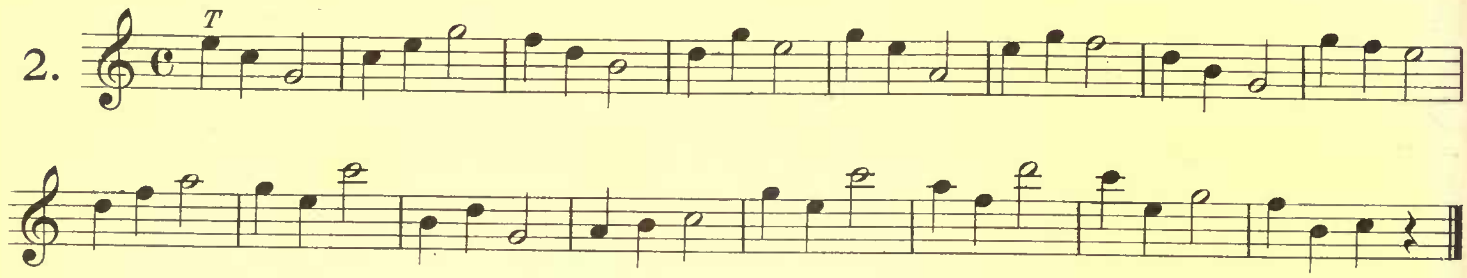
Twenty-one Exercises on Detached Notes,
in different Keys.

Key of C.

1.



2.



Key of F.

3.



Key of B♭.

4.



Key of E♭.

5.


Key of A♭.

6.


Key of C.

7.


Key of F.

8.


Key of B♭.

9.



Key of E♭.

10.



Key of A♭.

11.



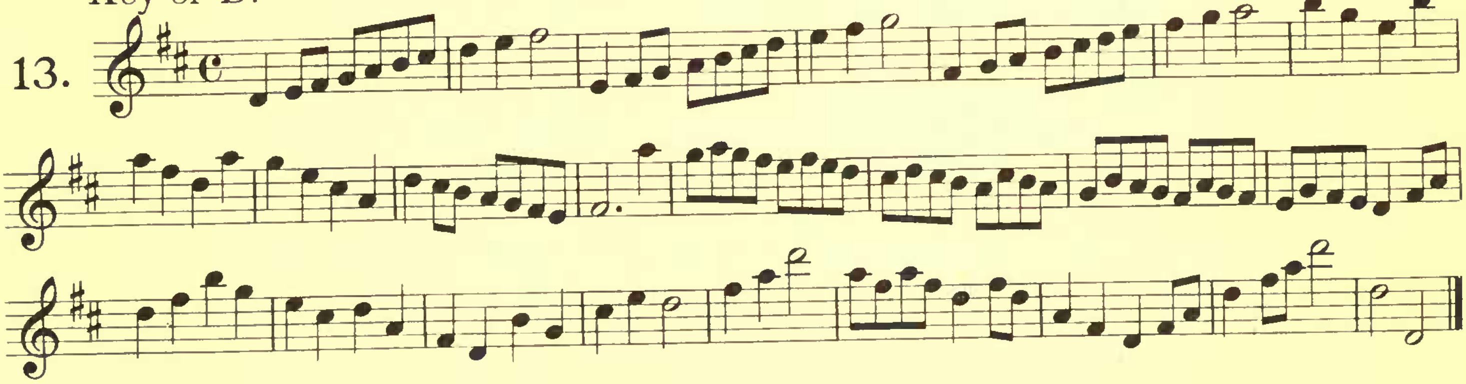
Key of G.

12.



Key of D.

13.



Key of A.

14.



Key of G.

15.



Key of D.

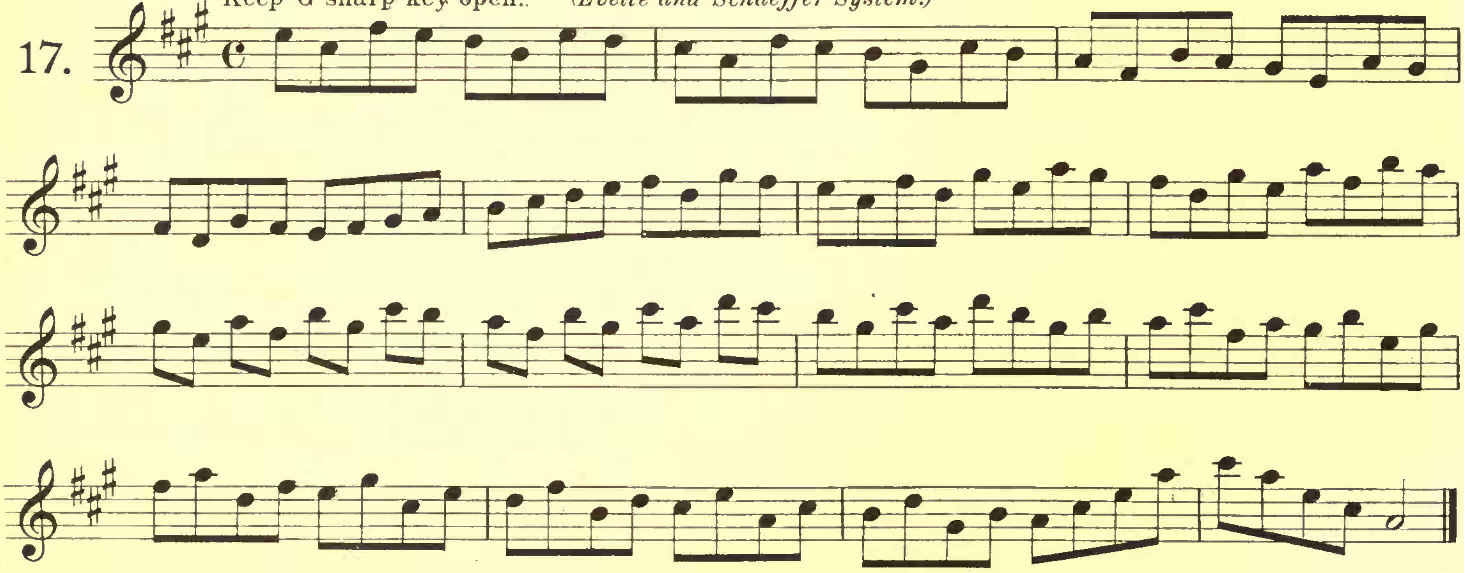
16.



Key of A.

Keep G sharp key open. *(Evette and Schaeffer System.)*

17.



Key of E.

Keep G sharp key open. *(Evette and Schaeffer System.)*

18.



Key of B.

19.



Key of B♭.

20.



Key of D.

21.



Twenty-seven Exercises for gaining execution
in the different Keys.

J. A. KAPPEY.
Edited by PAUL de VILLE.

C major.

1.



F major.

2.



G major.

3.



B♭ major.

4.





A minor.

5.



D minor.

6.



G minor.

7.



D major.

8.



B minor.

9.



A major.

10.



F♯ minor.

11.



E♭ major.

12.



C minor.

13.



E major.

14.



C♯ minor.

15.



A♭ major.

16.



F minor.

17.



B♮ major.

Allegretto.

18.



G♯ minor.

19.



F♯ major.

20.



D♯ minor.

21.



D♭ major.

22.



Bb minor.

23.



Gb major.

Andantino.

24.



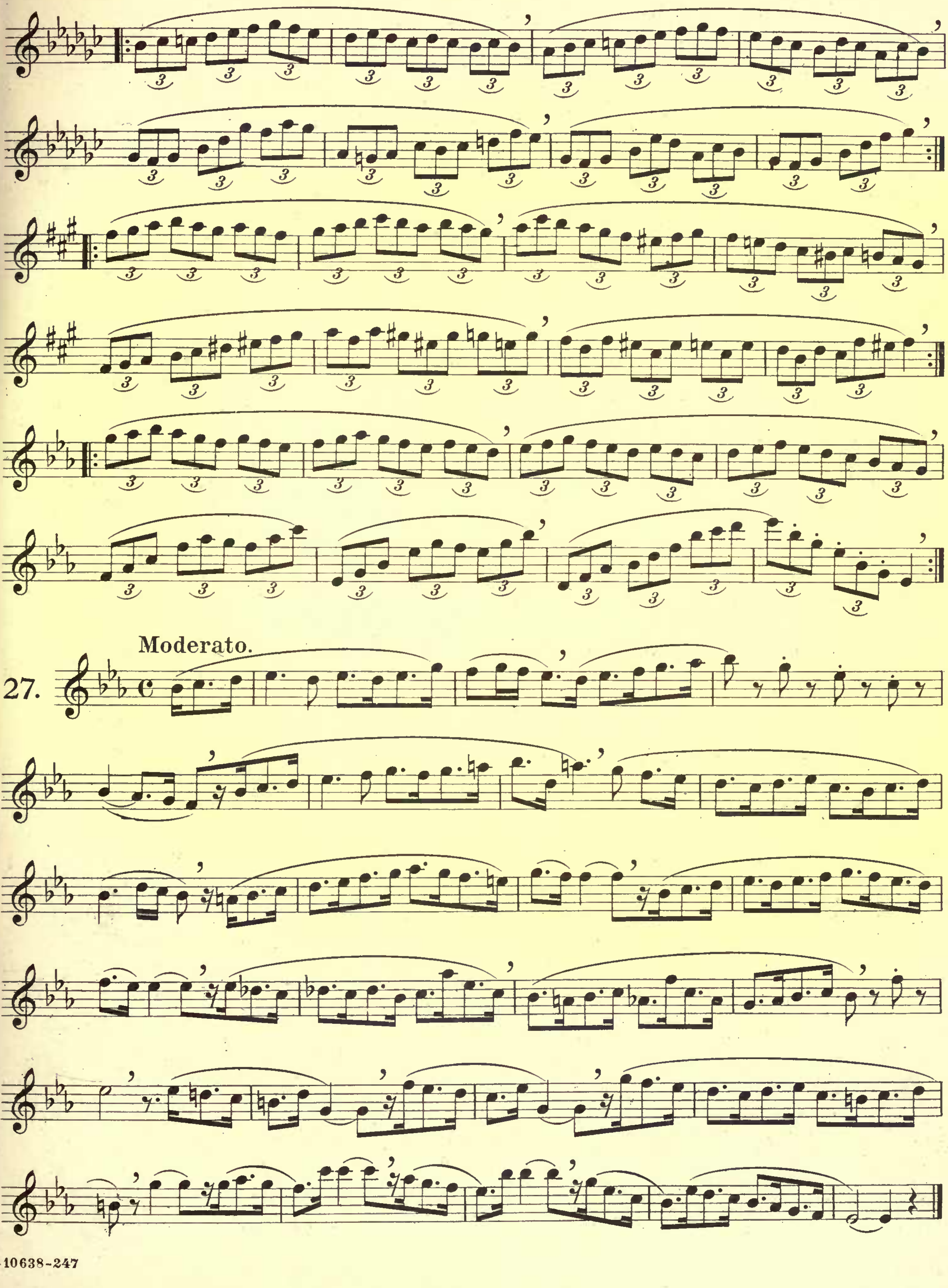
Eb minor.

25.



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Allegretto.
26.


27.
Moderato.

Three Exercises on Staccato.

Practise at first slowly, then quicken the time till they can be played Allegro.

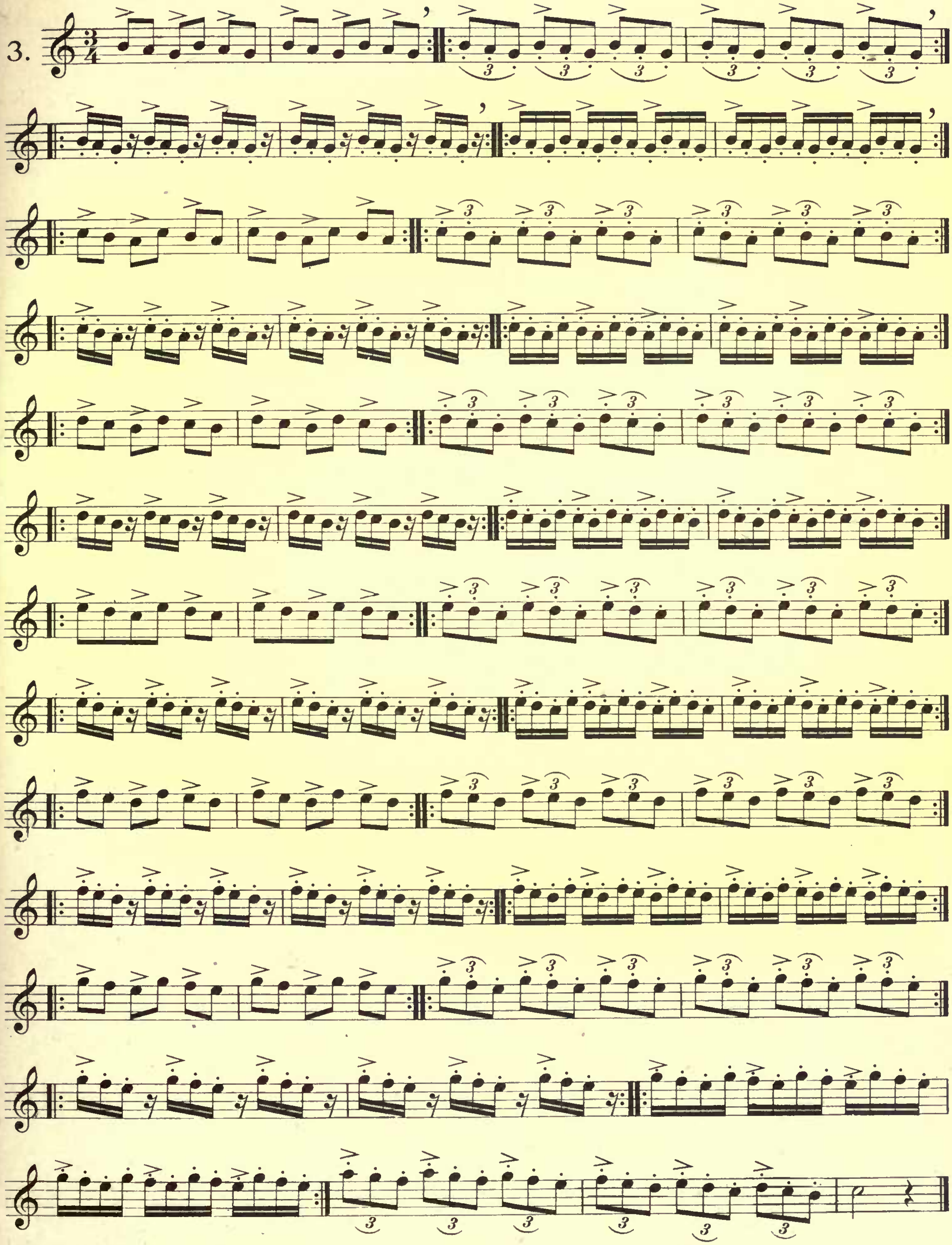
Allegretto.



Allegretto.



Allegretto.



Grace-notes and Embellishments.

These are of considerable variety, and consist of ***simple grace-notes,*** (appoggiatura), ***double grace-notes,*** (double appoggiaturas); ***the turn,*** (Gruppetto) indicated by the sign ∾ or ∽ and consisting of three or four notes of a fixed order, and gruppettos of more than four notes. With referance to the longer ornamental phrases, or Gruppettos, it is necessary to state that the the manner of writing them has gradually undergone great alteration. Formerly the simple Melody was written in full notes, and all the embellishments in half-sized ones,(called by the general name of: grace notes); but in our time the composers prefer to write embellishments in full notes, thus making them an integral part of the Melody.

A further ornament is the short, or *passing Shake,* (Mordente,) indicated: ⩳,— and the full *Shake,* or Trill, indicated thus: *tr*, an abbreviation of the Italian word "Trillo".

Lastly there is the *Cadenza,* an elaborate ornamental phrase, mostly performed as a grand final climax to bravura pieces. In ancient music the Cadenza was left to the inventive genius of the singer or instrumental performer, and merely indicated thus:  Cadenza. ; but at present composers prefer to write the Cadenzas in full.

As a rule ornaments should not be added by a performer except where they are indicated by the Composer.— Some ordinary performers are under the delusion that it "shows off" a player if he can "beautify" a piece with grace-notes and shakes, and trembling breath, and other means. This is offensive to good musical taste, and amounts to mere vulgarity.— But when embellishments are introduced at the *right place,* and performed by an *"artist,"* their style of execution furnishes a criterion for the estimate of the artist's schooling and delicacy of feeling.

Examples.

Grace-note, or Appoggiatura.

The most frequent "Appoggiatura," (literally "jammed note,") is written thus 𝆔, with an oblique stroke through stem and hook.

This is invariably played very quickly.

Example:



But there are cases, more especially in ancient music, where the grace-note has *no stroke* through the stem. These are to be played as if they were written in full notes, the time value of which is to be taken from the note to which it is slurred. Per example, if the grace-notes in the preceding exercise had no strokes through the stems*)





Appoggiaturas of various durations.





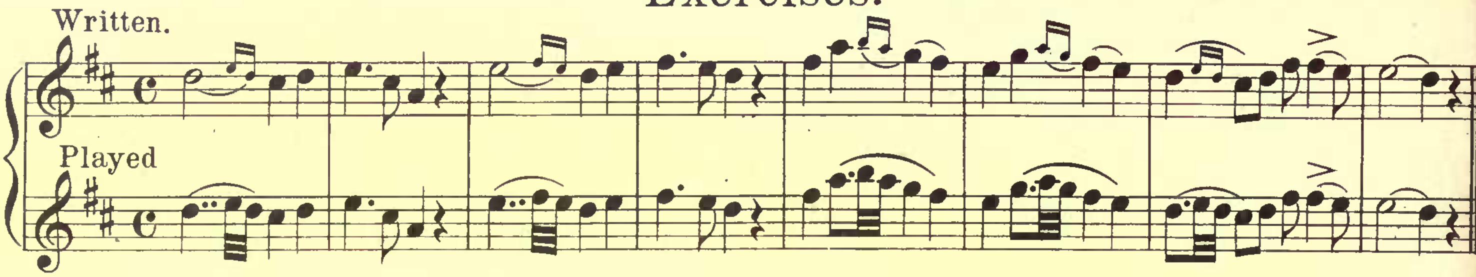
Exercise.



The "Double Appoggiatura" or Double Grace-note.

Is always performed rapidly, and its value is deducted from the preceding note, so that the following note falls exactly upon the time-beat.

Exercises.



Allegretto.



Allegretto.



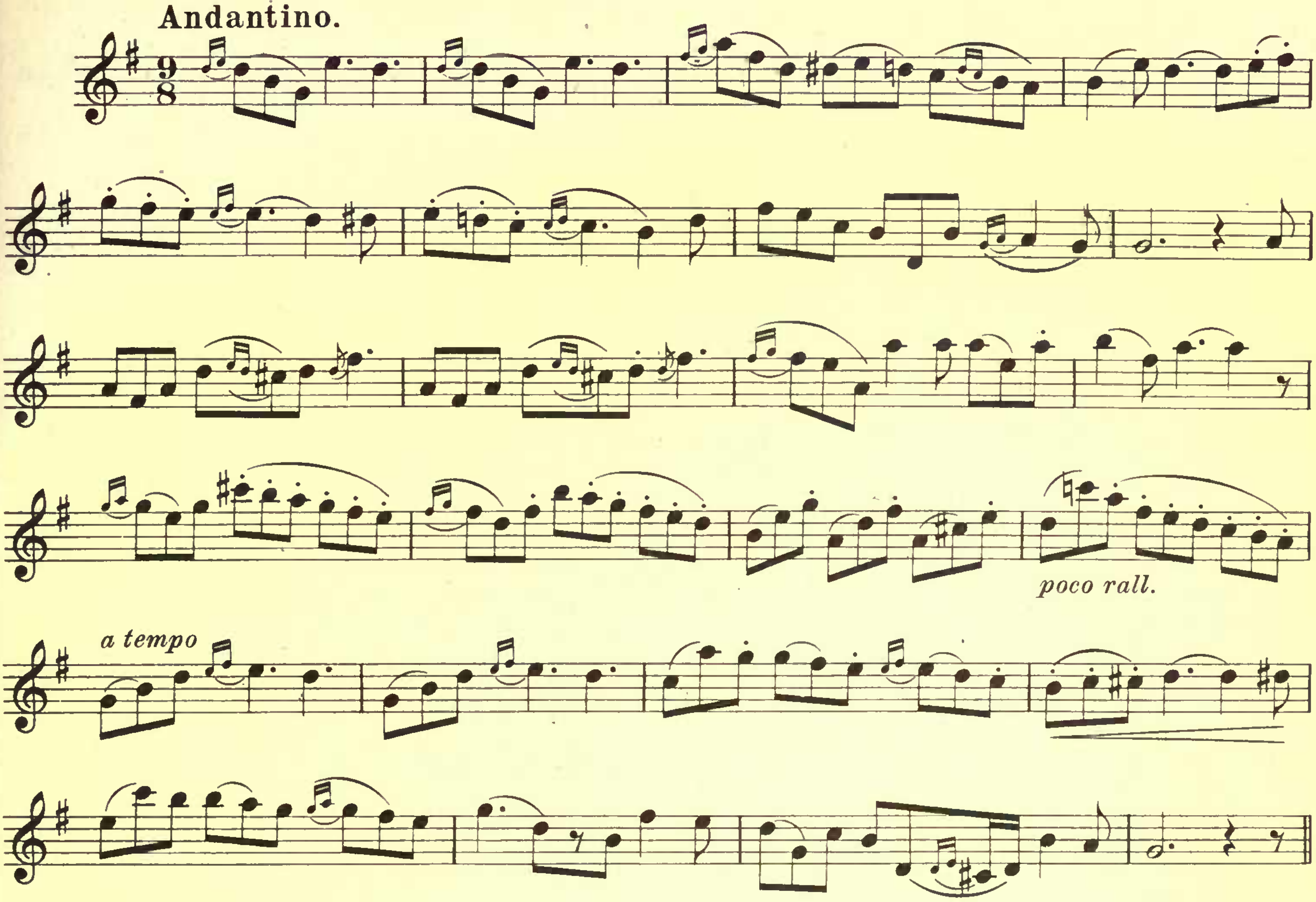
Moderato.



Moderato.



Exercise.



The "Turn," (Gruppetto).

May be of three, four, or even five notes, upwards or down, written in full or by the signs ∾ (upwards) or ≀ (down). Any accidental over or under the sign, ♮ ♯ ♯ ♮, indicates that the highest or lowest note of the turn should be either ♯ or ♮, as indicated. Its time-value is always taken from the preceding note.





Andantino.



When the Turn is between similar notes, it always consists of three notes.



When it is placed between ascending notes, it consists of four notes. (Upward turn.)



When it stands between descending notes, it con-



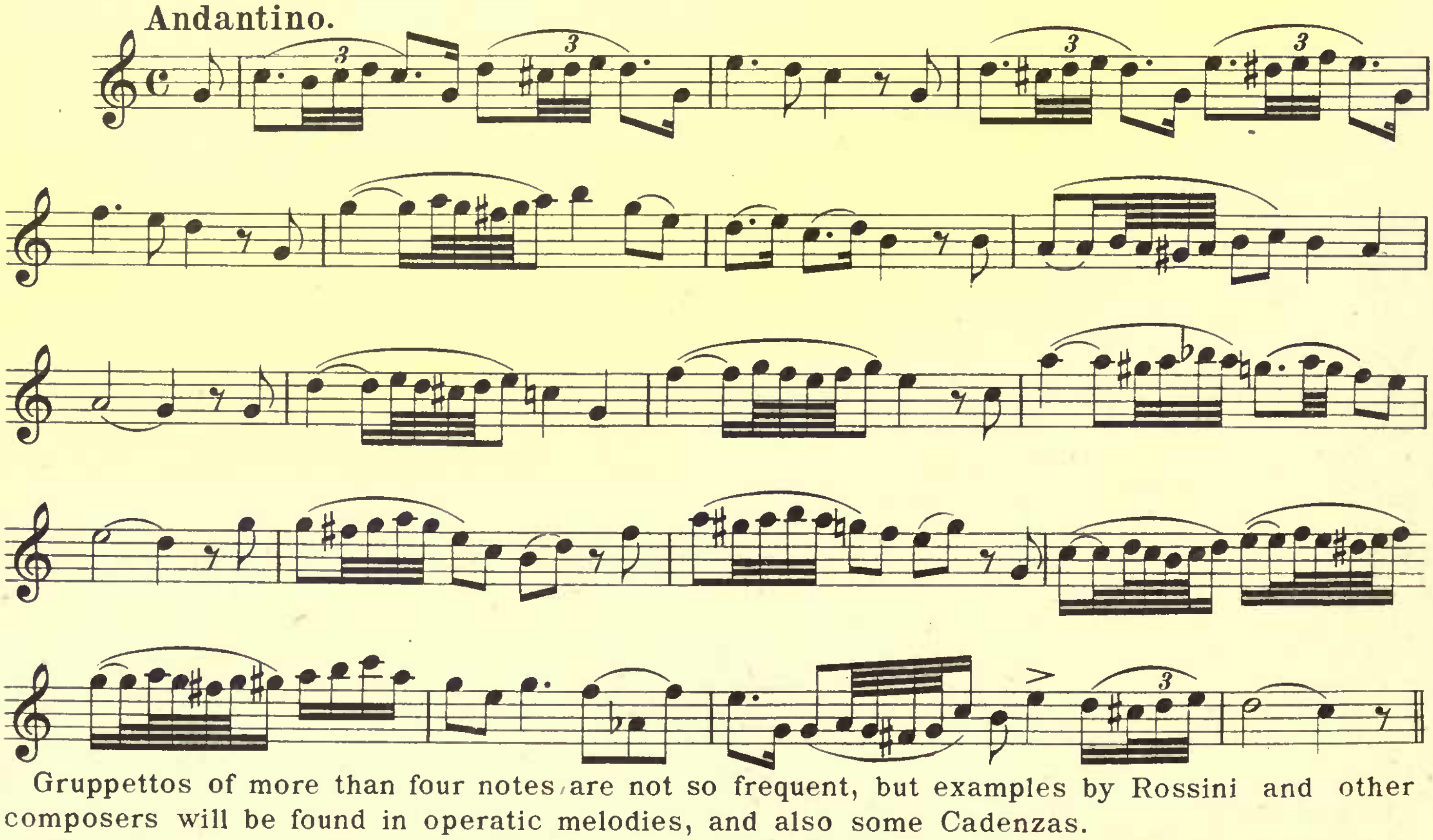
sists of four notes, the first of which is the lowest, and the third the highest. (Downward turn.)



It must, however, be remarked that there is no *absolute* rule, and it depends upon the artistic conception of the performer, whether he prefers the upward or downward execution of an indicated turn.

The preceding exercise is to be performed in the following manner:

Andantino.



Gruppettos of more than four notes are not so frequent, but examples by Rossini and other composers will be found in operatic melodies, and also some Cadenzas.

10638-247

The Shake.

(Trill.)

This is indicated by the sign *tr*, an abbreviation of the Italian word: Trillo, (trill,) and consists of a rapid alternation of the note over which the sign *tr* is placed, with the next note above.

The shake may consist of a full tone, or a semitone, according to the key of the piece, and the position of the note in the scale of the key. Shakes present little trouble if they are executed with the first or second finger; but much greater difficulty is experienced if they are to be done by the third, and more so with the fourth or little finger. This is due to the anatomical construction of the hand; the ability to execute a good shake with the latter two fingers can only be acquired by presevering exercise, and great trouble has to be taken to equalise the rapidity of all fingers; a few shakes have even to be performed by the thumb. Every shake must be practised at first slowly, and the rapidity of the finger should, in the daily exercises be increased gradually, until the required speed is attained. The close or end of a shake should consist of a turn.

Table of Shakes.

PAUL de VILLE.









Two ways to shake A ♭ with B ♭.
1st keep the A ♭ opened and the left hand plates closed and move the key VI.
2nd take the new B ♭ *(Evette and Schaeffer System)* keep the A ♭ opened and move together the plates Nº 2 and 3 of the left hand.









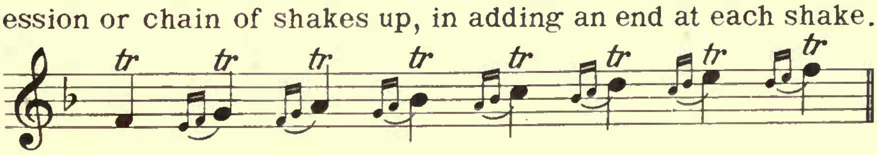
You can play a succession or chain of shakes up or down without ending, keeping the end for the last shake of the succession or chain.

Example.



You can play a succession or chain of shakes up, in adding an end at each shake.

Example.



The Mordent, or Passing Shake.

A brief shake, indicated thus 𝆗, consists of a few rapid alternations of the note with the one next above it, having neither beginning nor end. They occur mostly in rapid movements.

Examples.



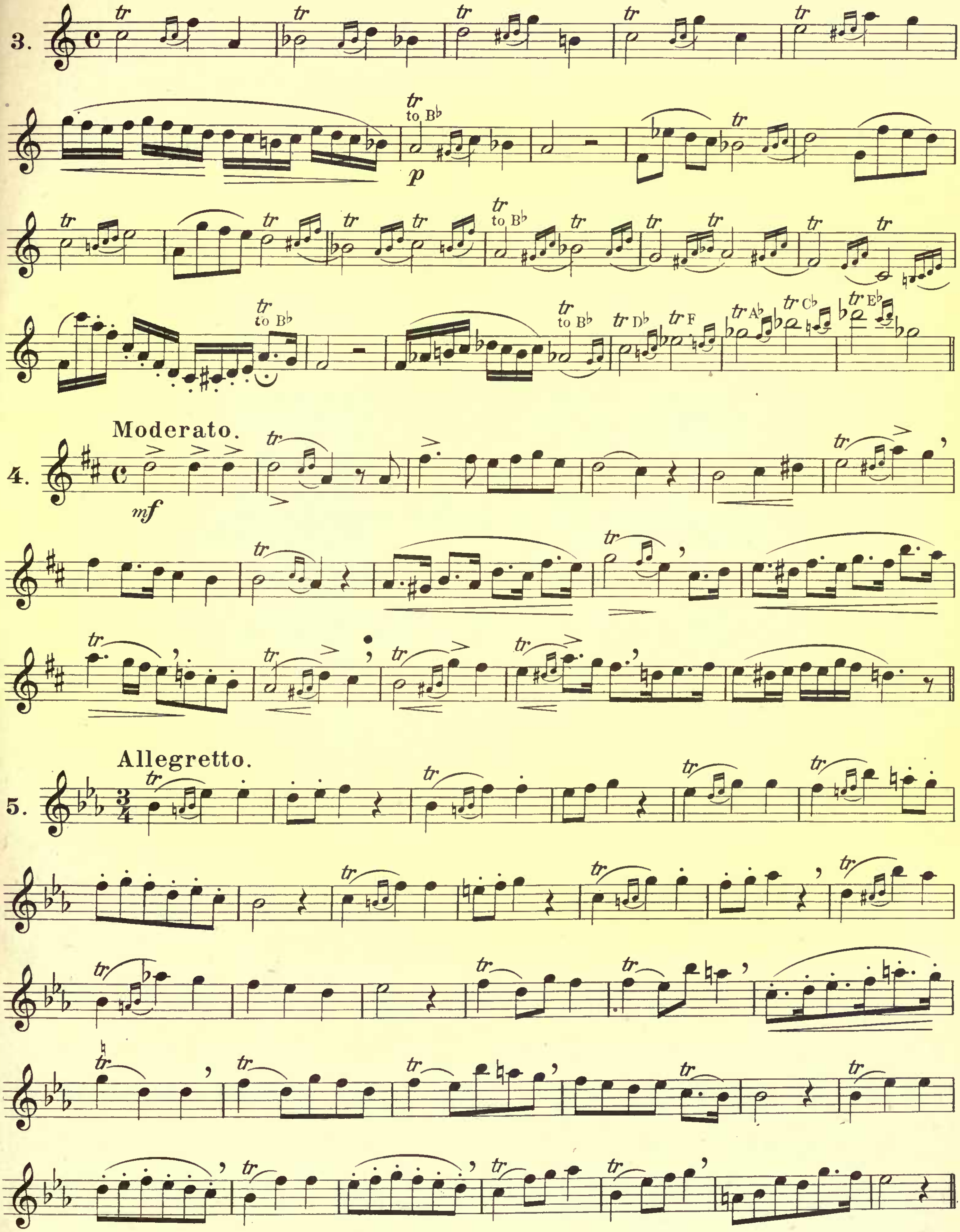




Exercises on Shakes.



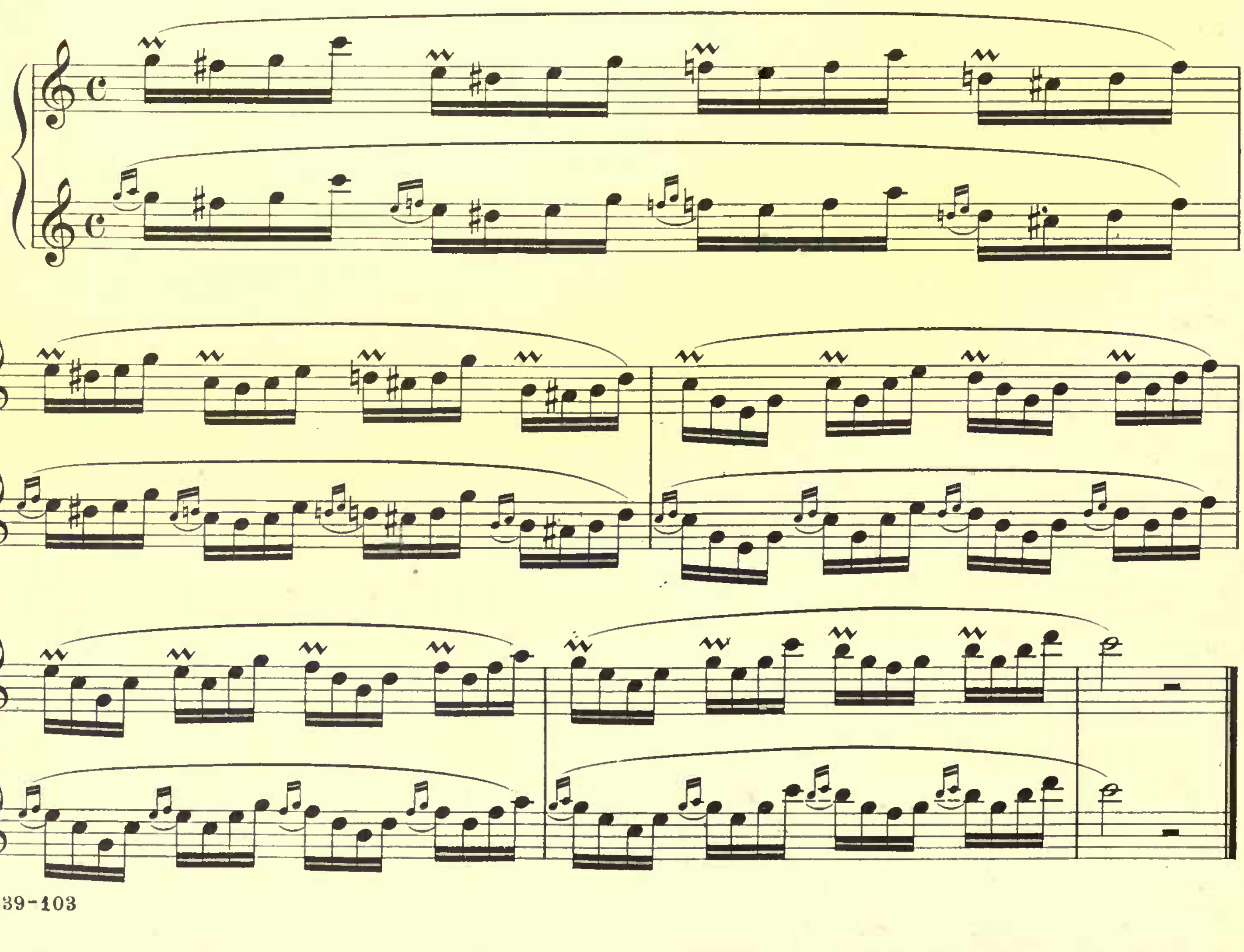



3.
tr
to B♭
p
tr D♭
tr F
tr A♭
tr C♭
tr E♭
Moderato.
4.
mf
Allegretto.
5.

6.



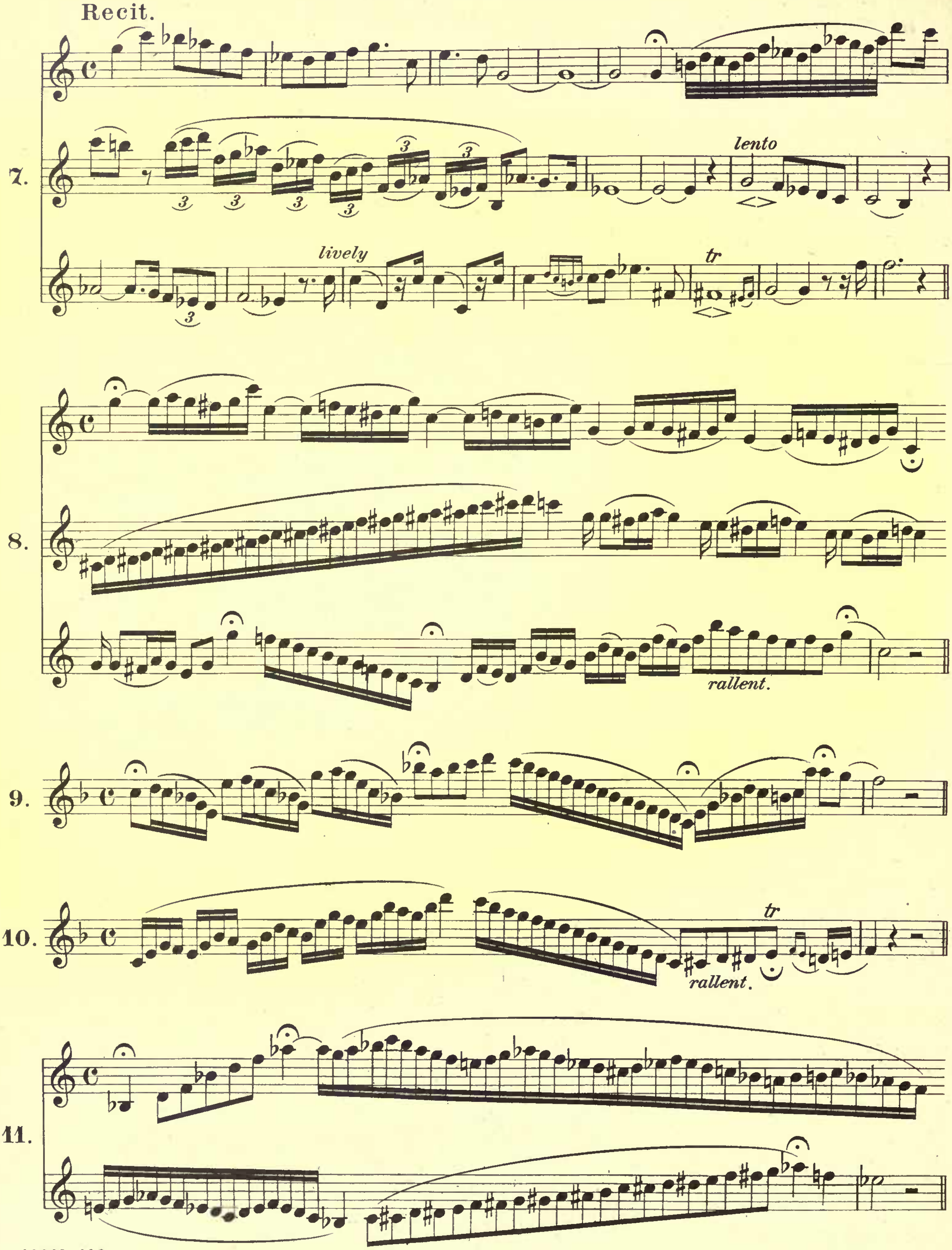
7.



Fifteen Cadenzas.



Fantaisie on Norma.



Trill F sharp with G sharp.

12.



13.



14.



15.

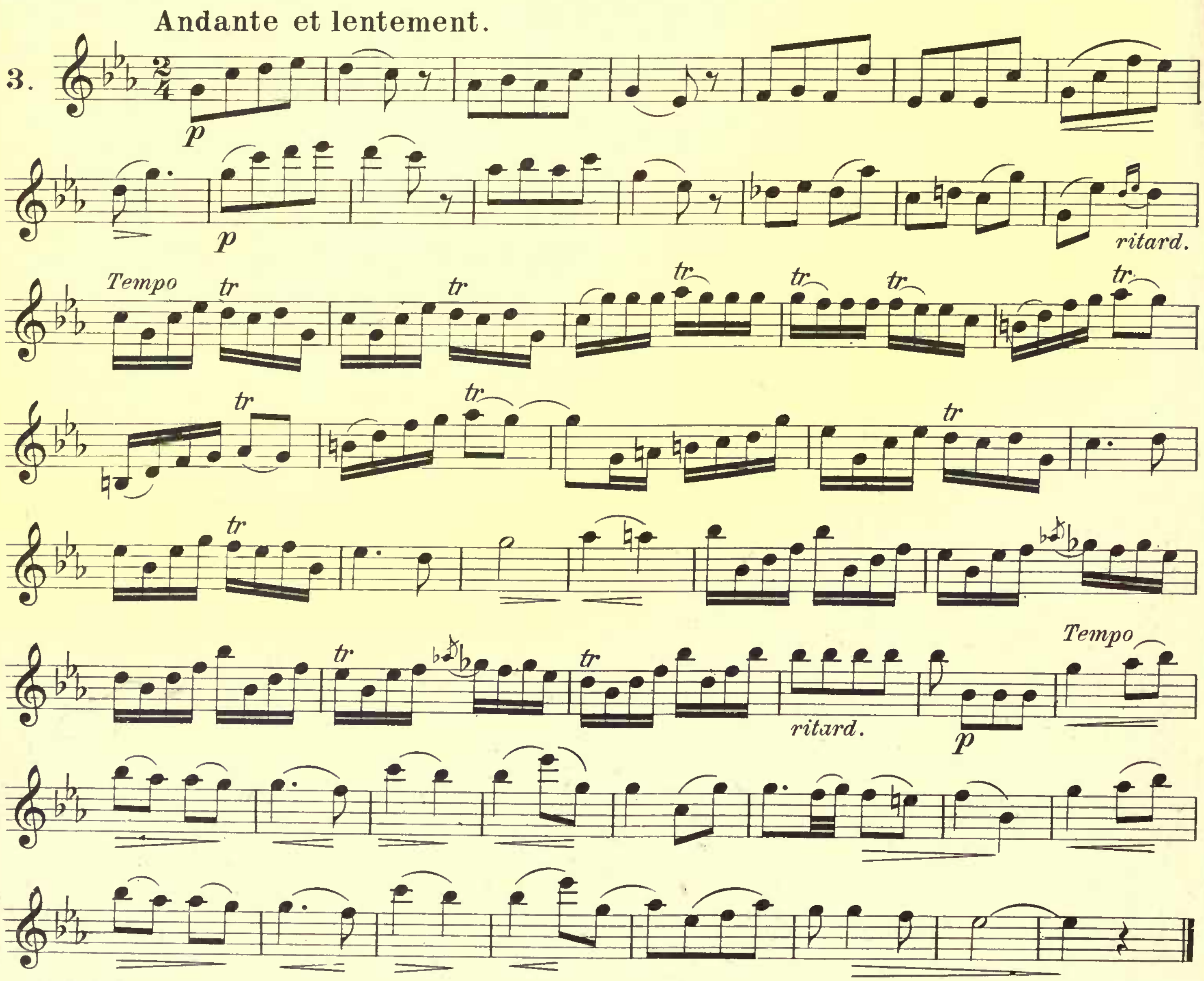


Introduction of the Adagio of the pathetic sonata of Beethoven.

1.




Andante.
2.
p


Andante et lentement.
3.
p
p
ritard.
Tempo
tr
ritard.
Tempo
p

Ten Duets

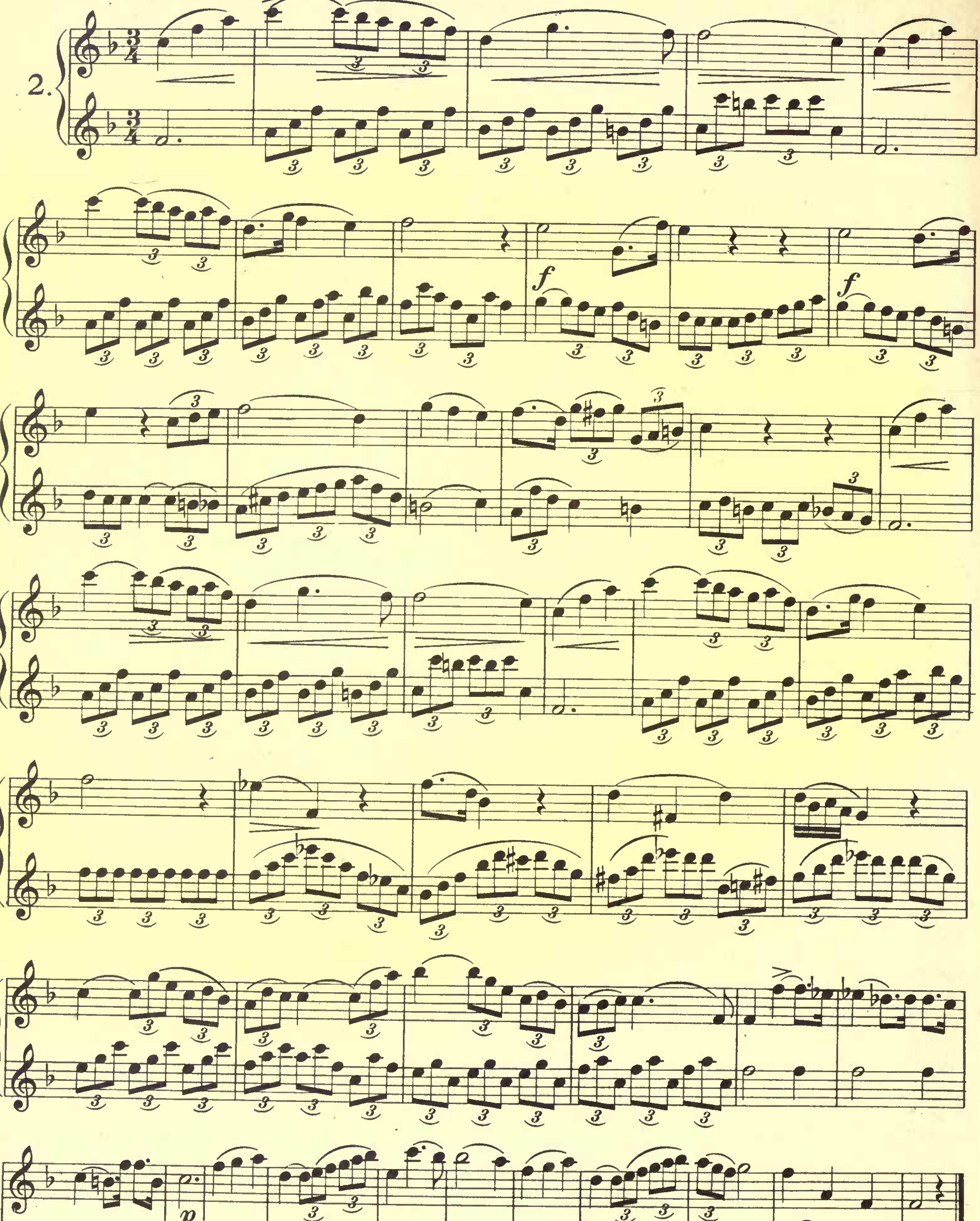
For Two E♭ or Two B♭ Saxophones.

A. MAYEUR.
Revised by Paul de Ville.

1.

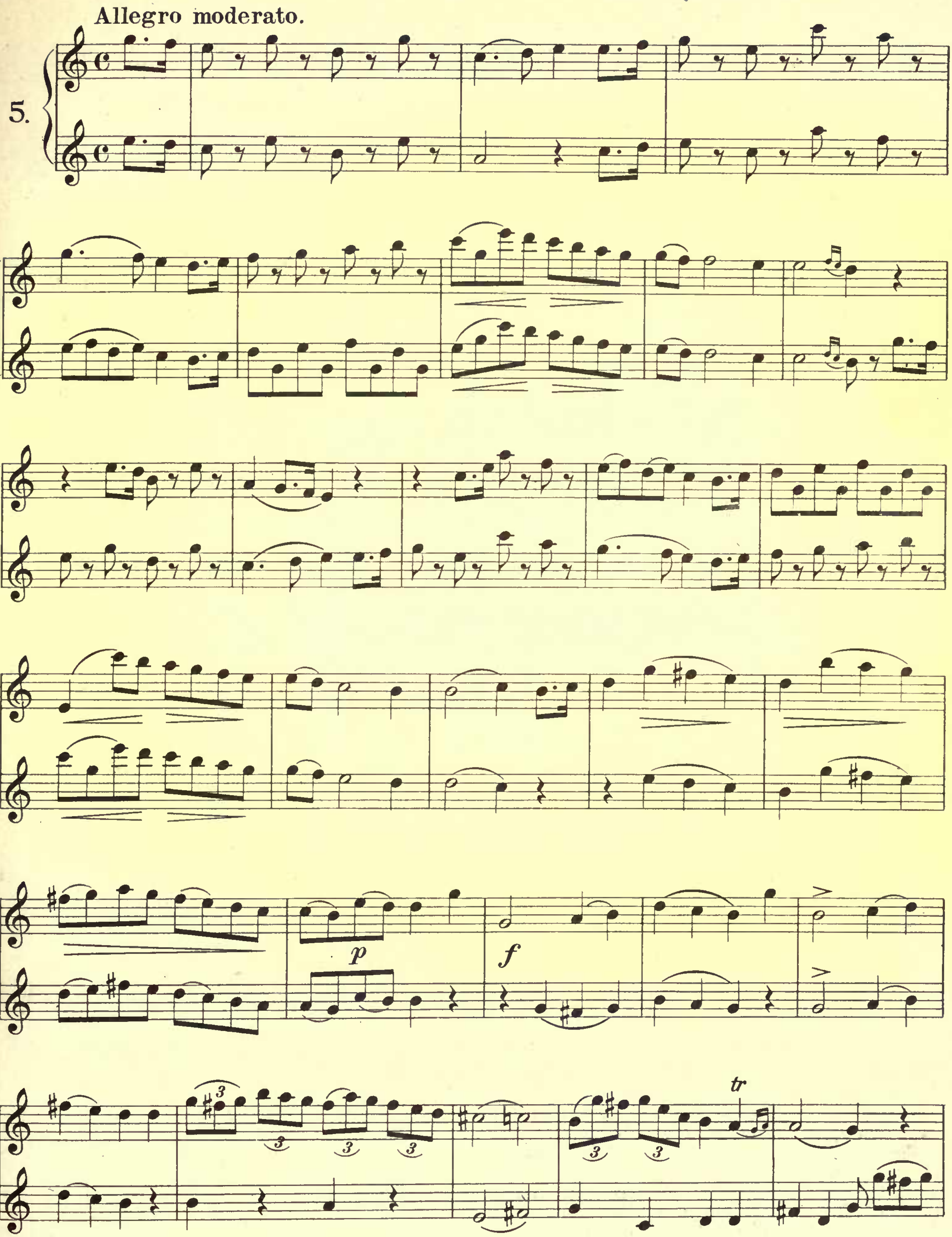


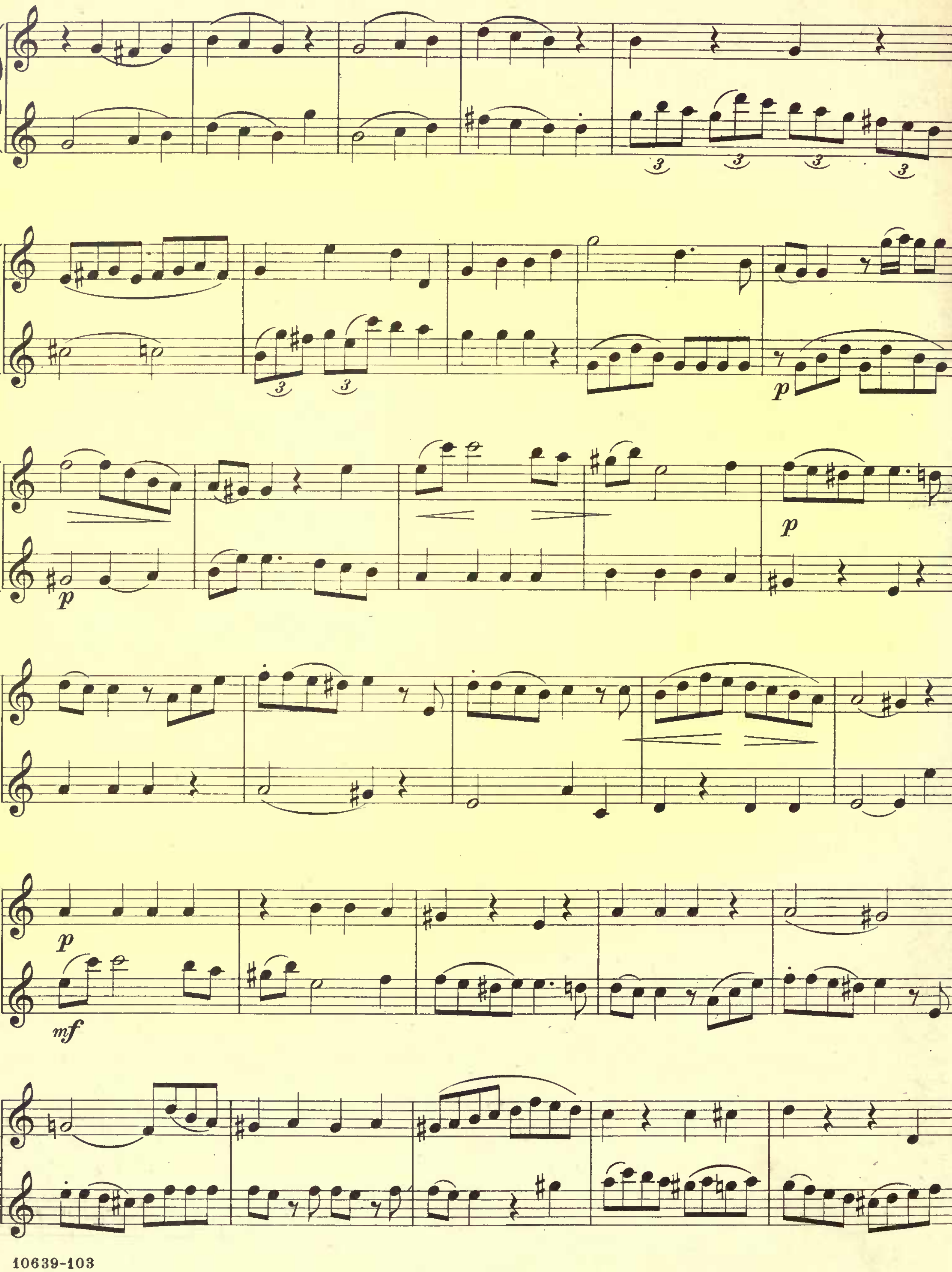
Allegro moderato.

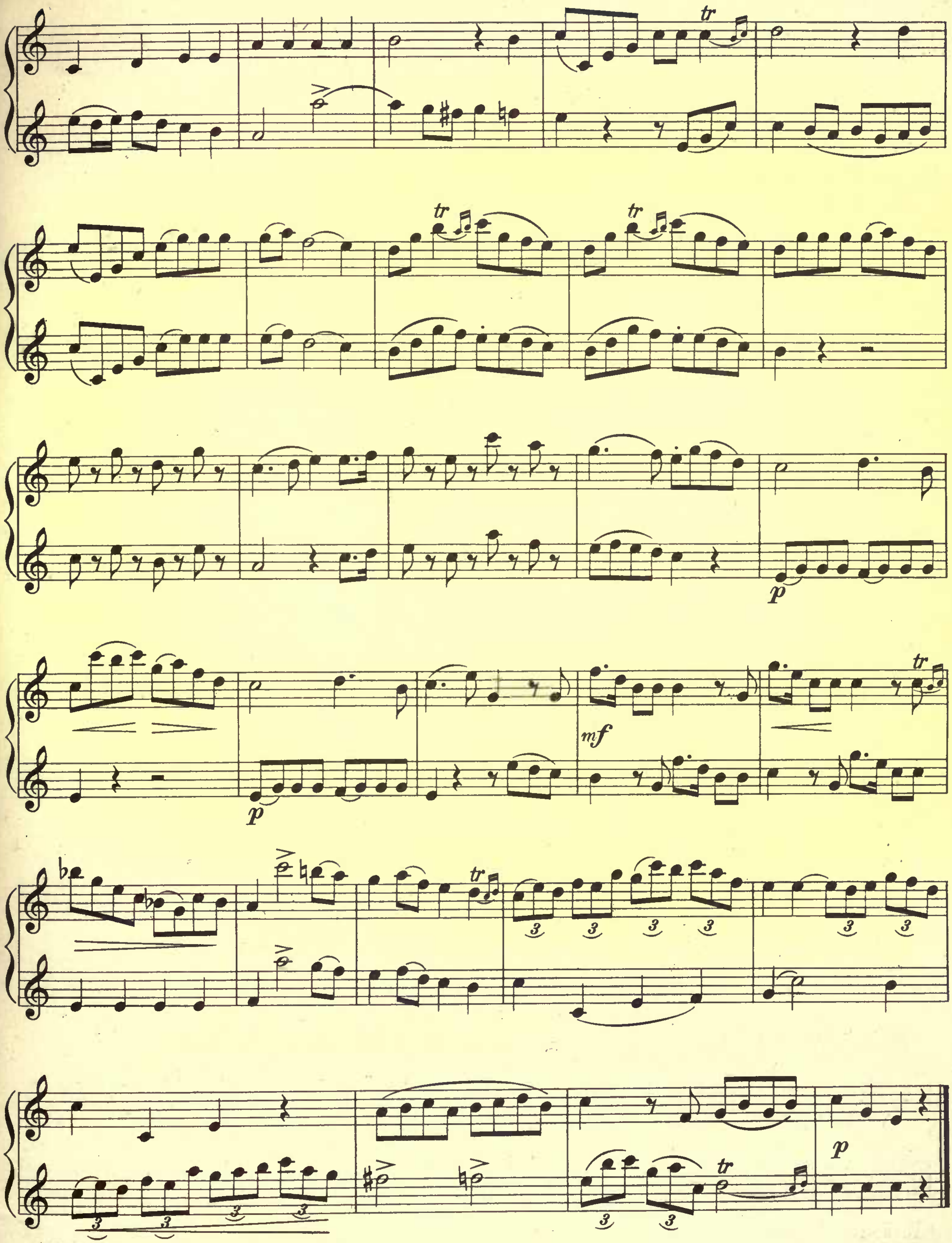


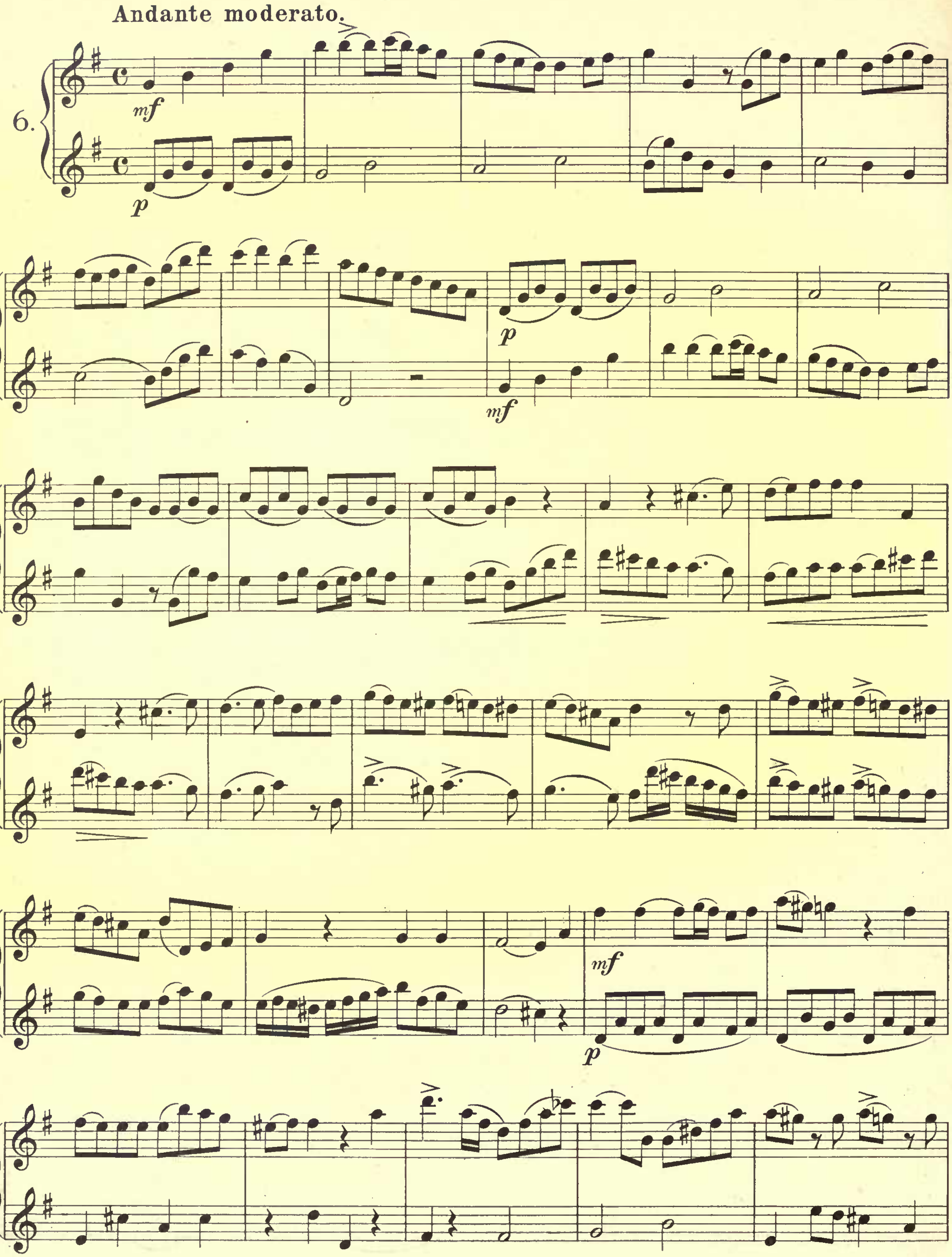

Moderato.
3.
p

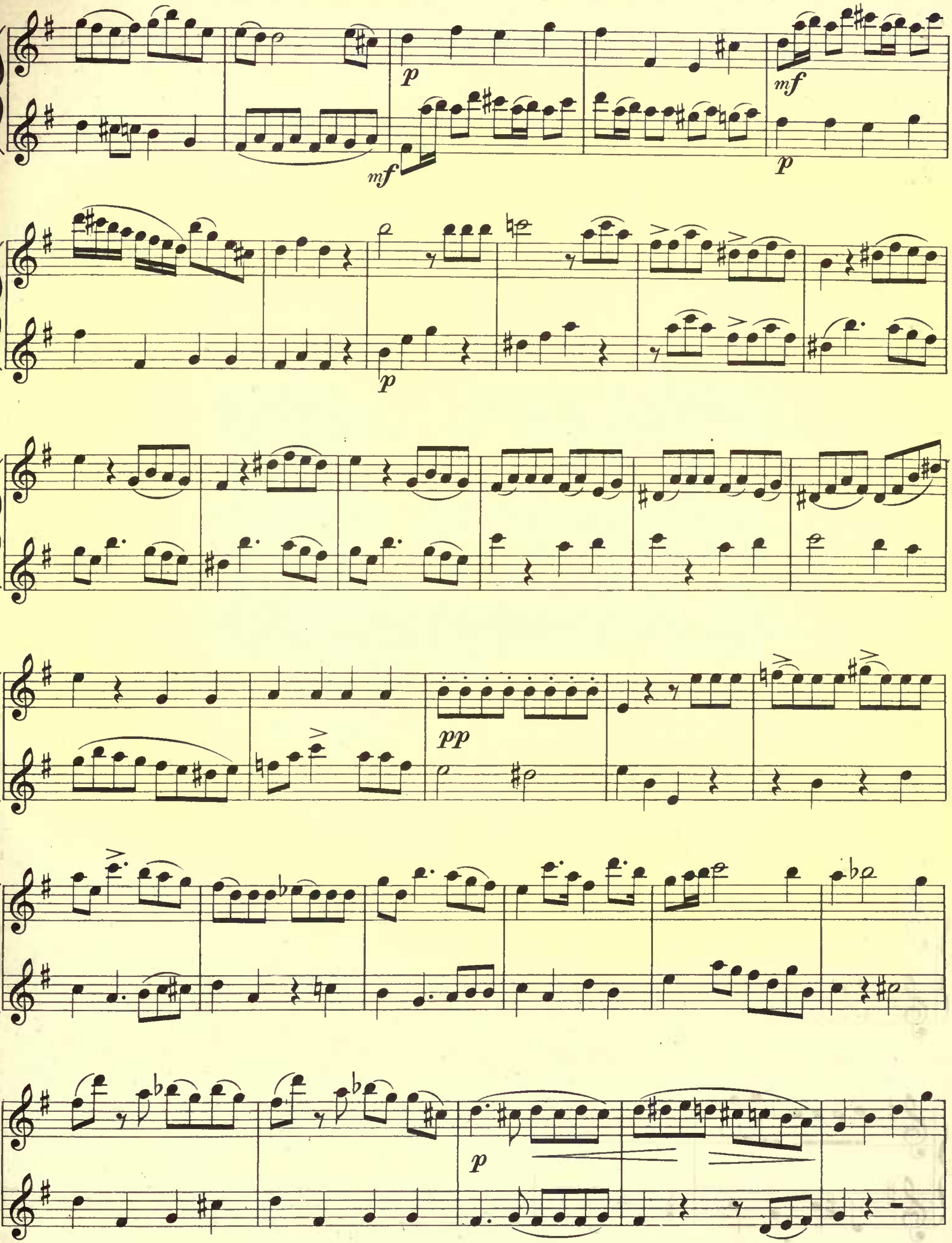

Andante
4.
p
p
f


Allegro moderato.
5.
p
f
tr

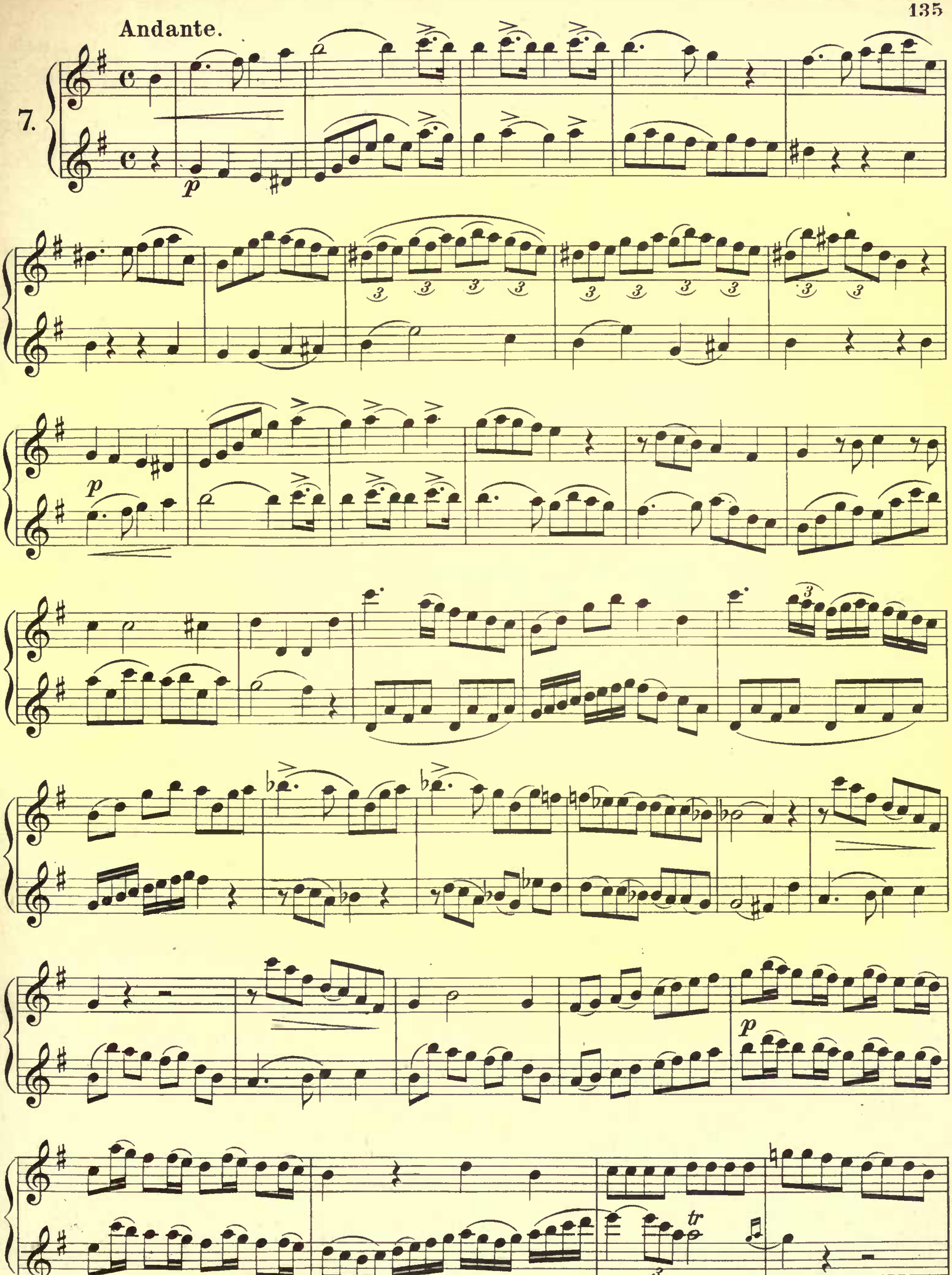

p
p
p
p
mf


tr
p
mf


Andante moderato.
6.



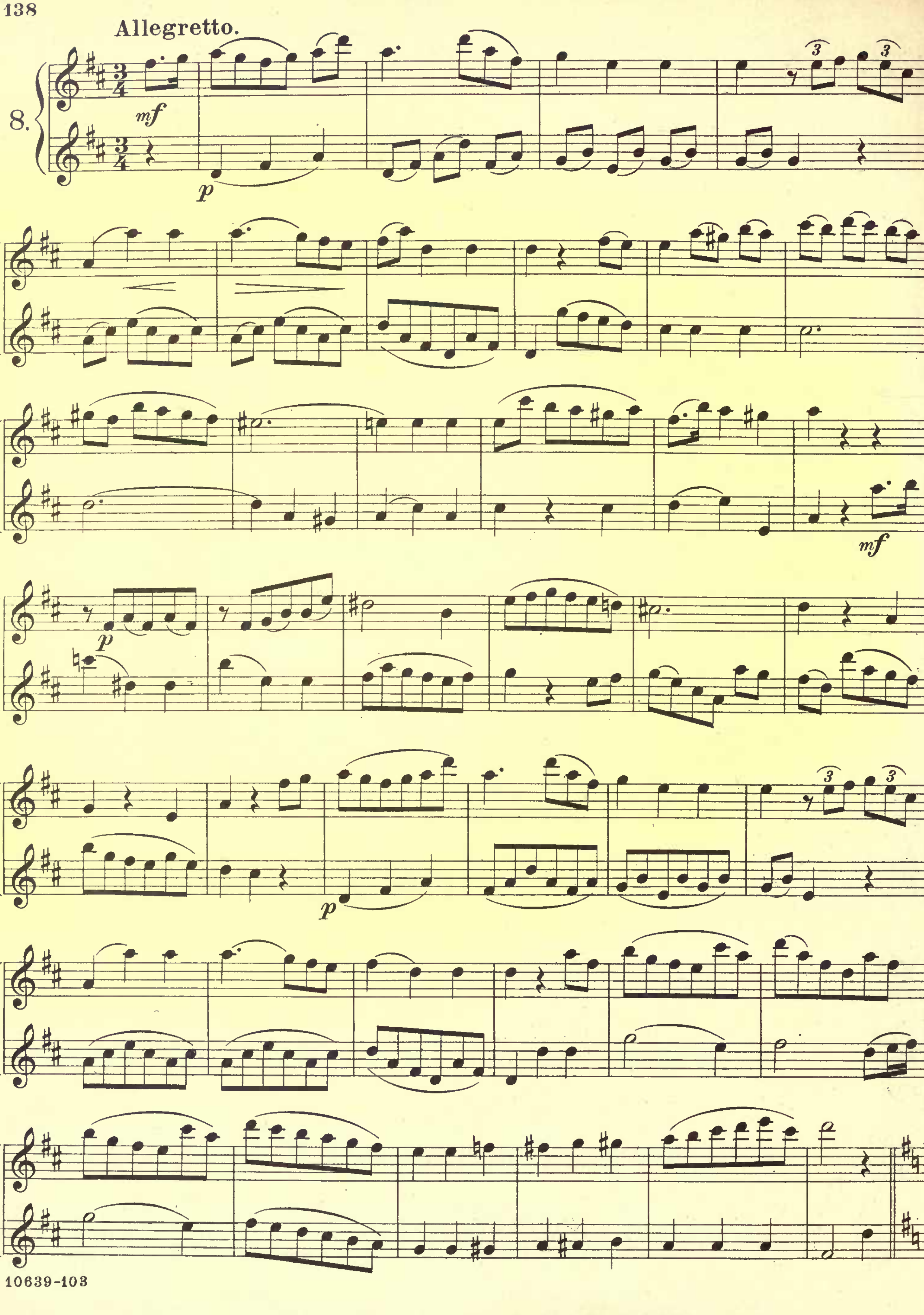

p
tr
p
mf
p
mf
p
p
p



Andante.
7.
p
p
p
3
tr

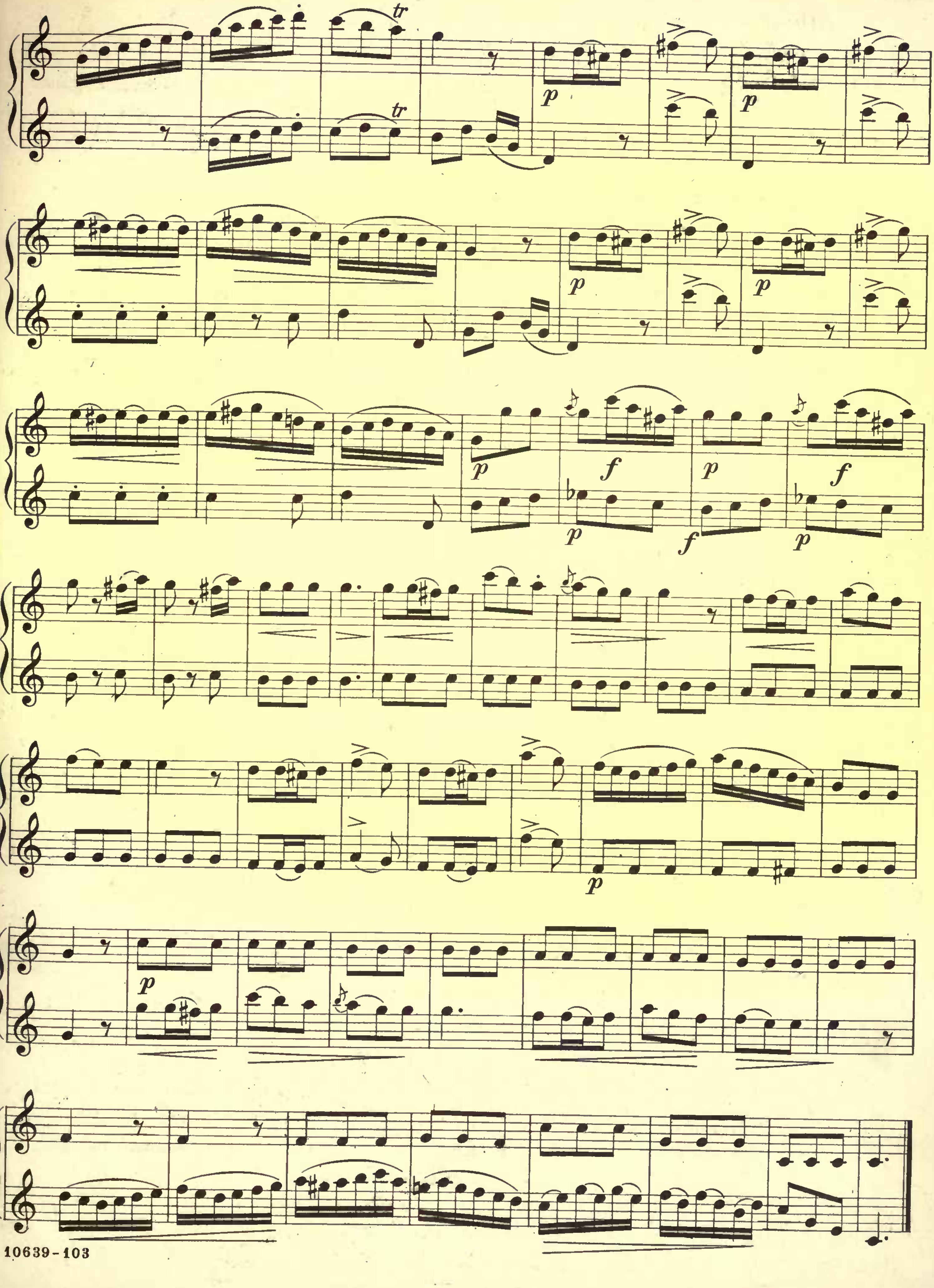




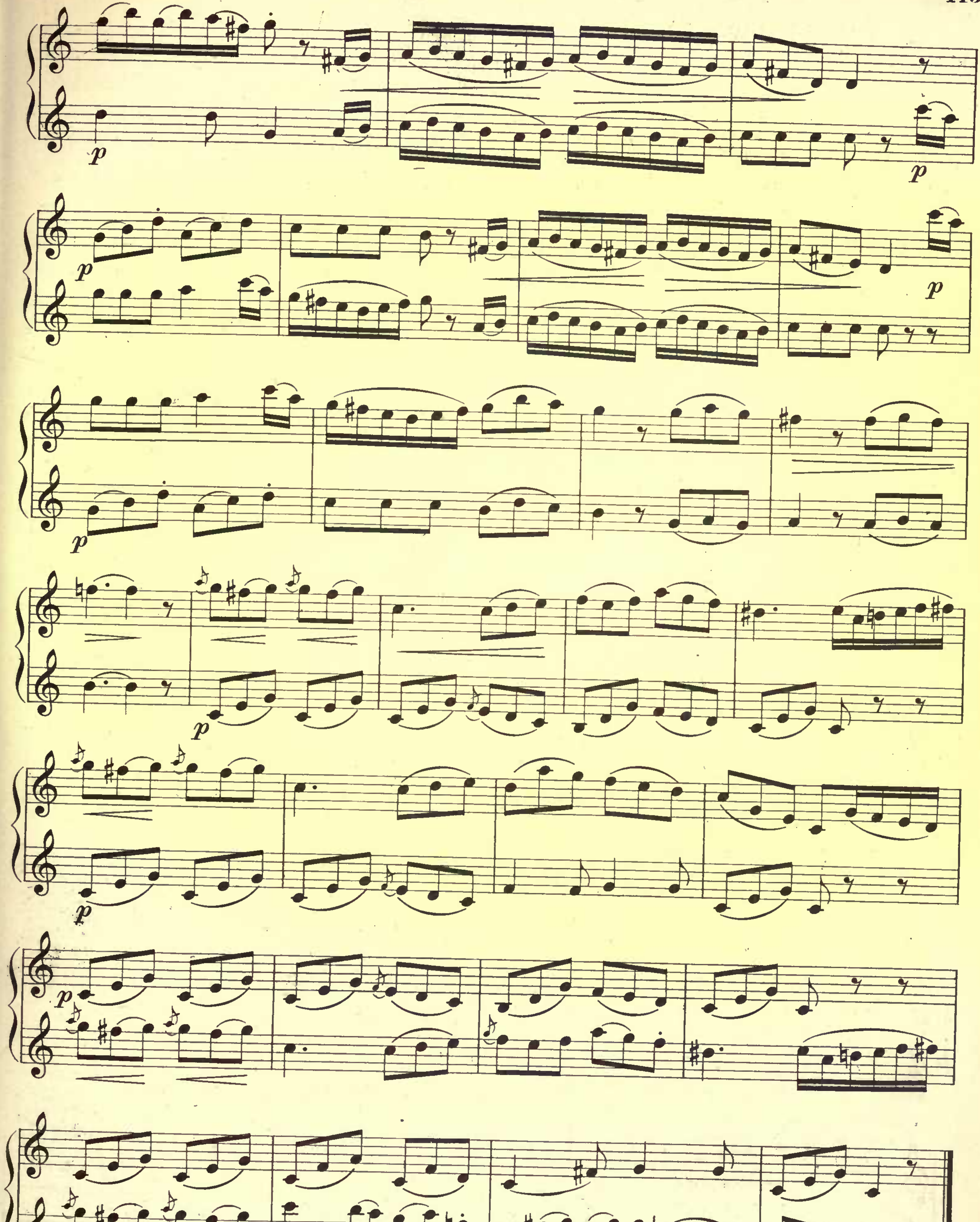

Allegretto.
8.
mf
p
p
mf
p
p
3
3
3
3


p
p
p
p
p
p
f
p


Allegro.
9.
pp
p
pp
p
mf


tr
tr
p
f


Allegretto.
10.
p
mf


p
p
p
p
p
p
p
p

Six Duets
for Two E♭ or Two B♭ Saxophones.

Nº 1.

H. KLOSÉ.
Revised by Paul de Ville.

Moderato.

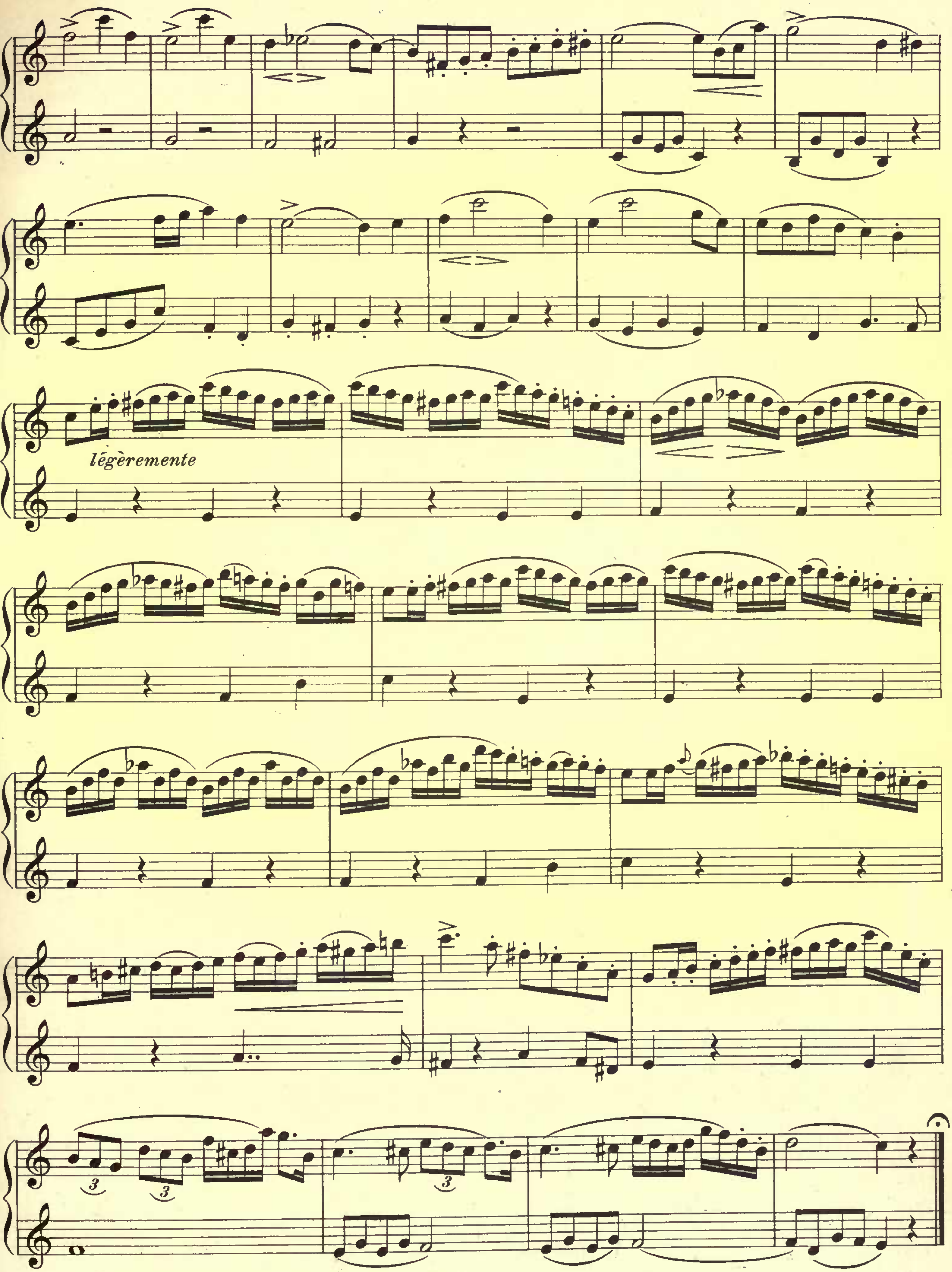




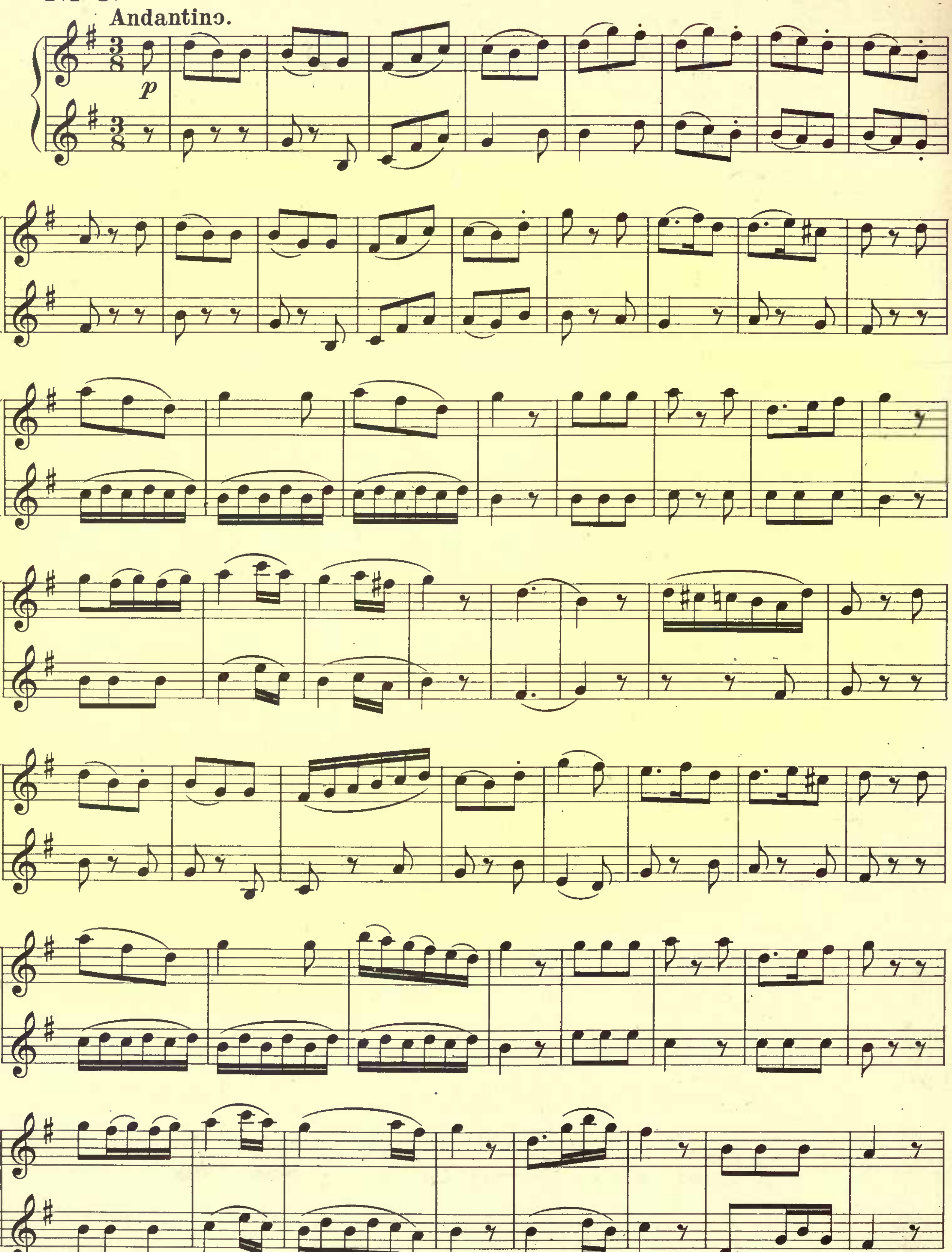
№ 2.

Allegro non troppo.




légèrement

№ 3.



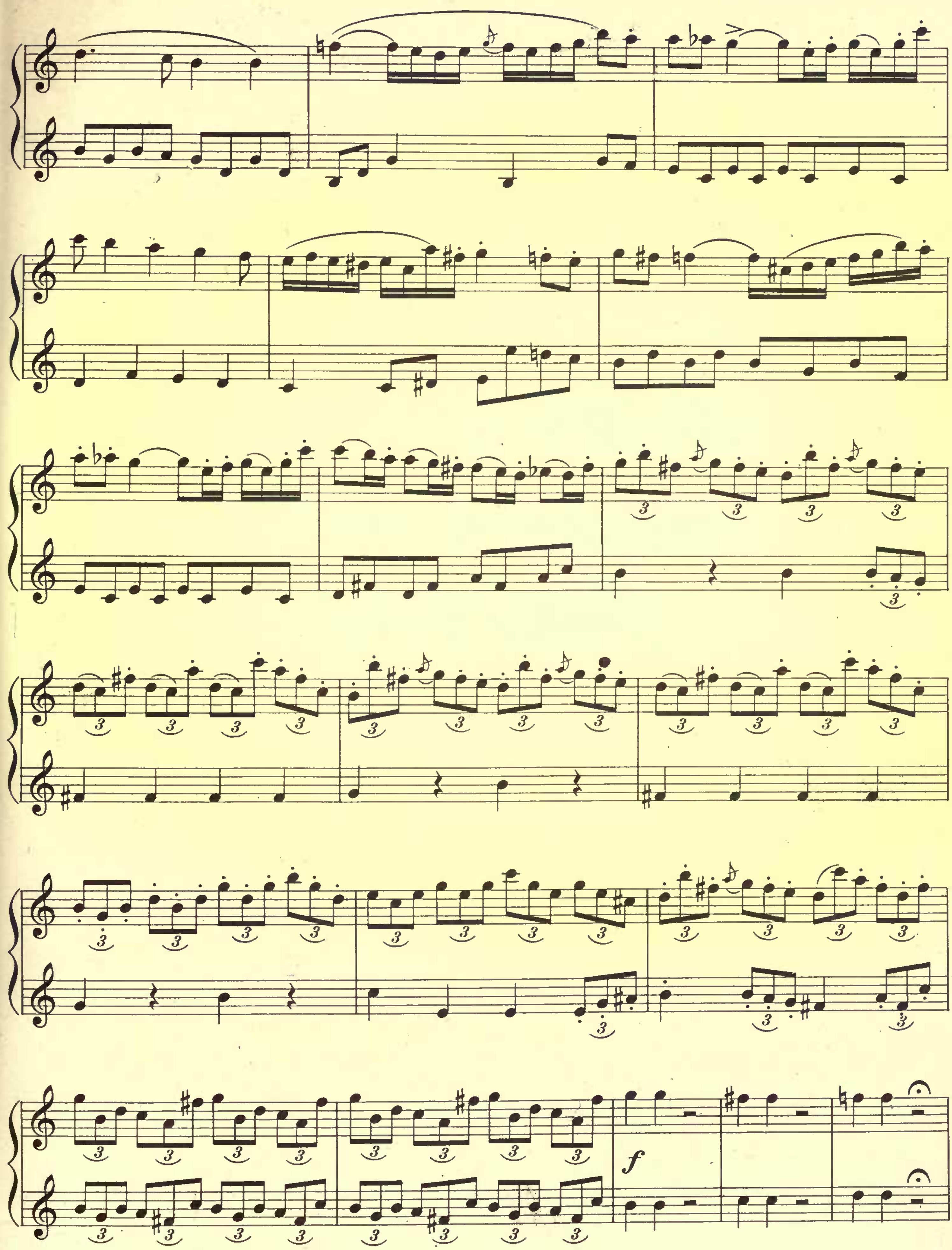


No 4.

Moderato.





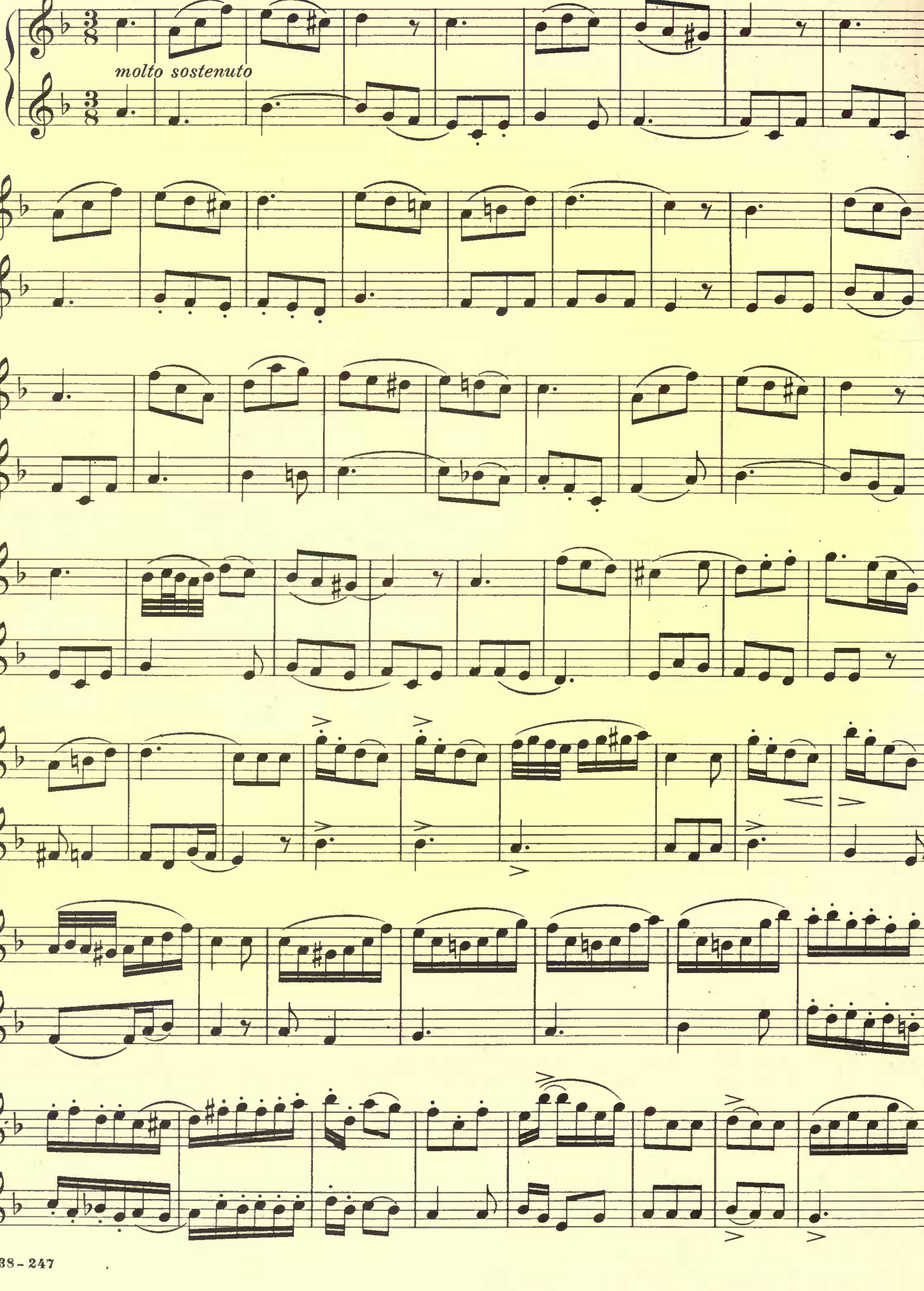

f


cantabile
légèrement


sf
3
3

№ 5.

Andante.





Nº 6.

Moderato.




TRIO.
légèremente


D.C.

Exercises on Eighth Notes and Sixteenth Notes.

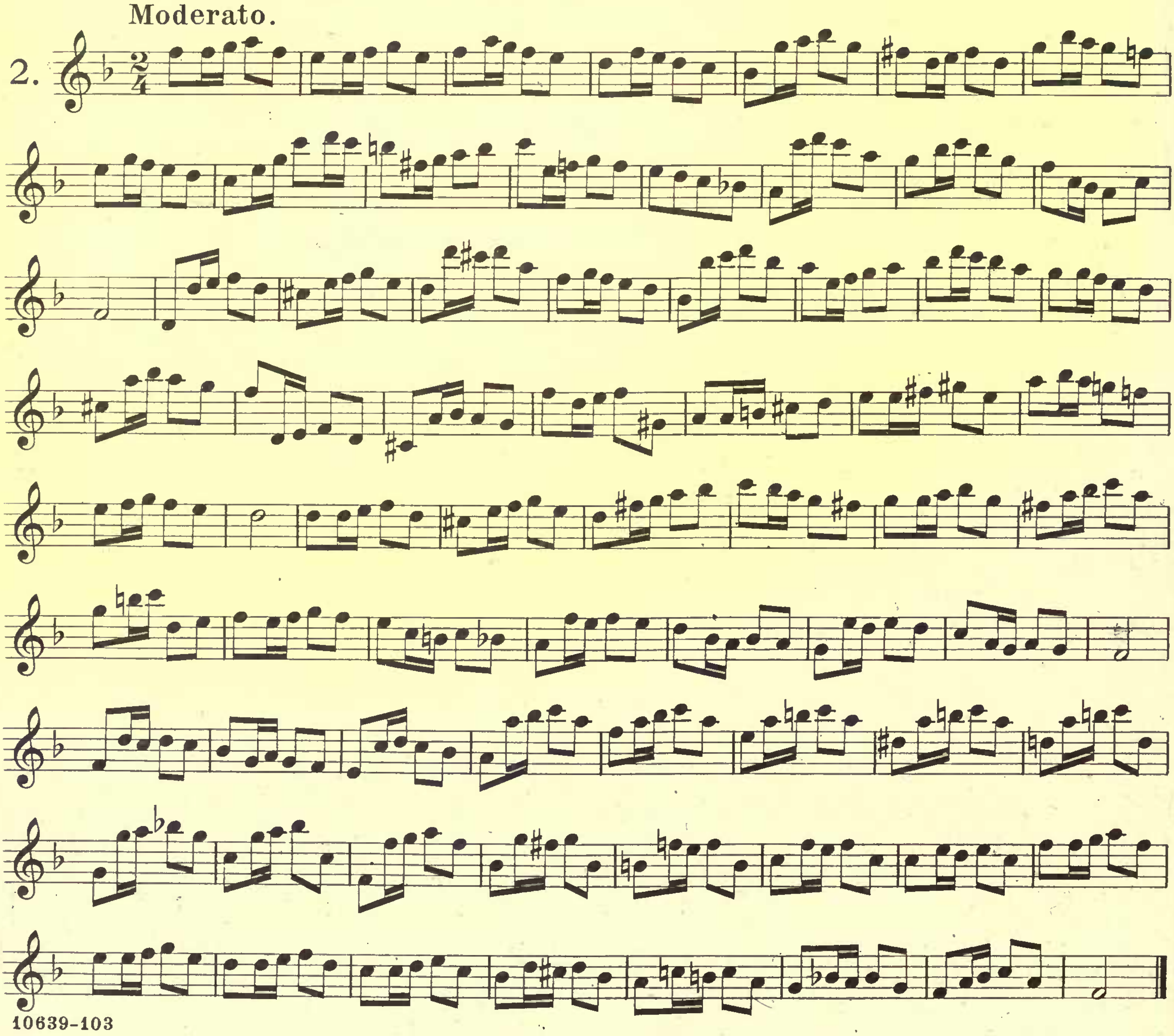
Moderato.

1.



Moderato.

2.



Andante.

3.



Moderato.

4.

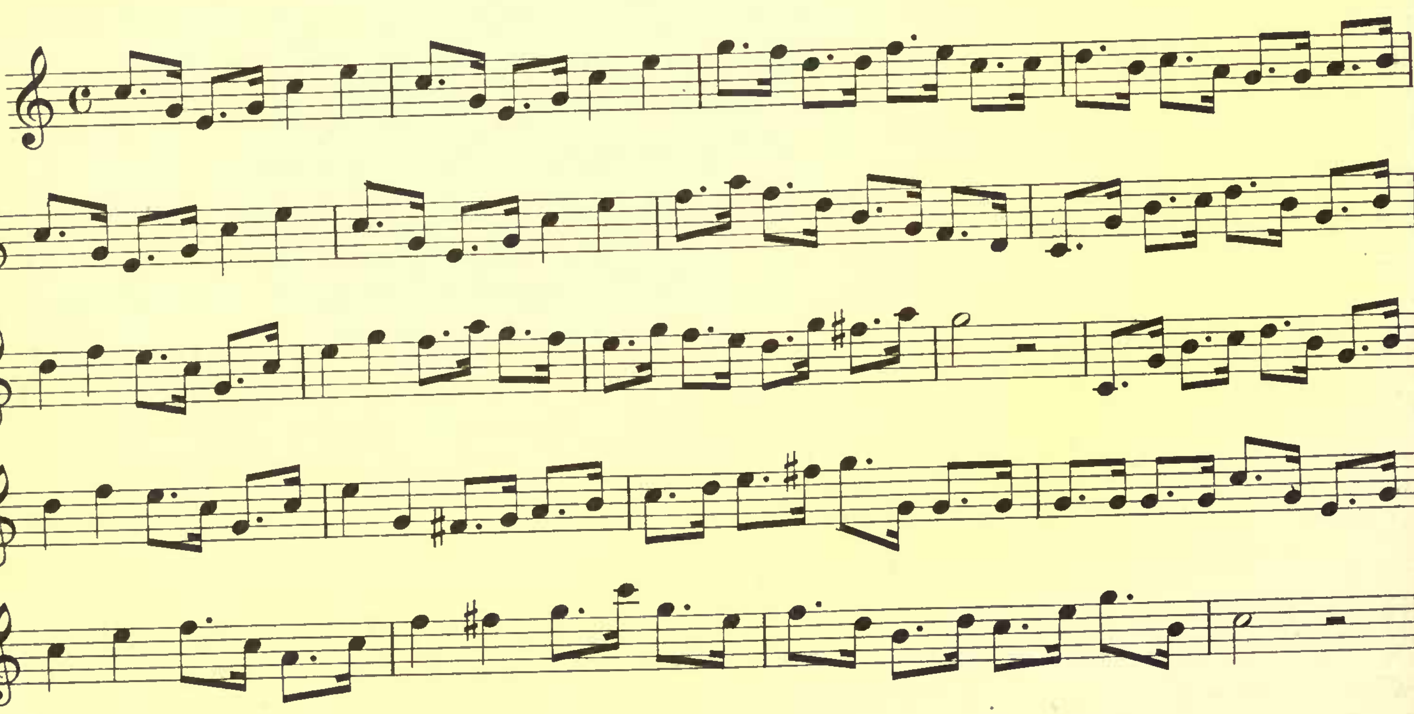


5.



Exercises on Dotted Eighth Notes and Sixteenth Notes.

1.



2.



Exercise with Sixteenth-note Rests.



Exercise on Dotted Sixteenth-notes and Thirty-second-notes.



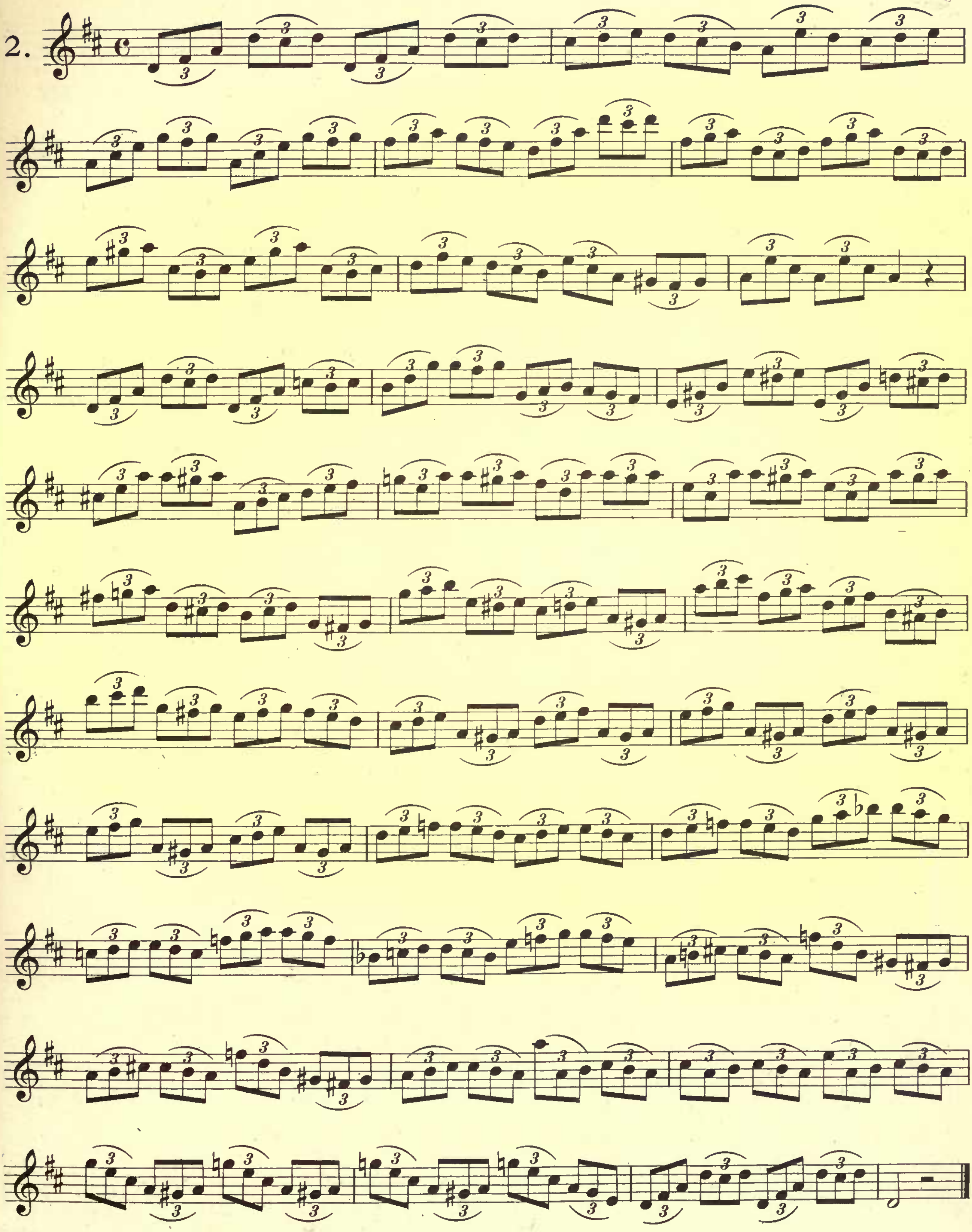
Exercise with Thirty-second-note Rests.



Exercises on Triplets.

1.




2.


3.
4.

Forty Exercises on the Slurred and Detached Notes.

for Saxophone

A. MAYEUR.
Edited by Paul de Ville.

Two slurred and two detached.

1.



2.





Two detached and two slurred.

3.



Three slurred and one detached

4.



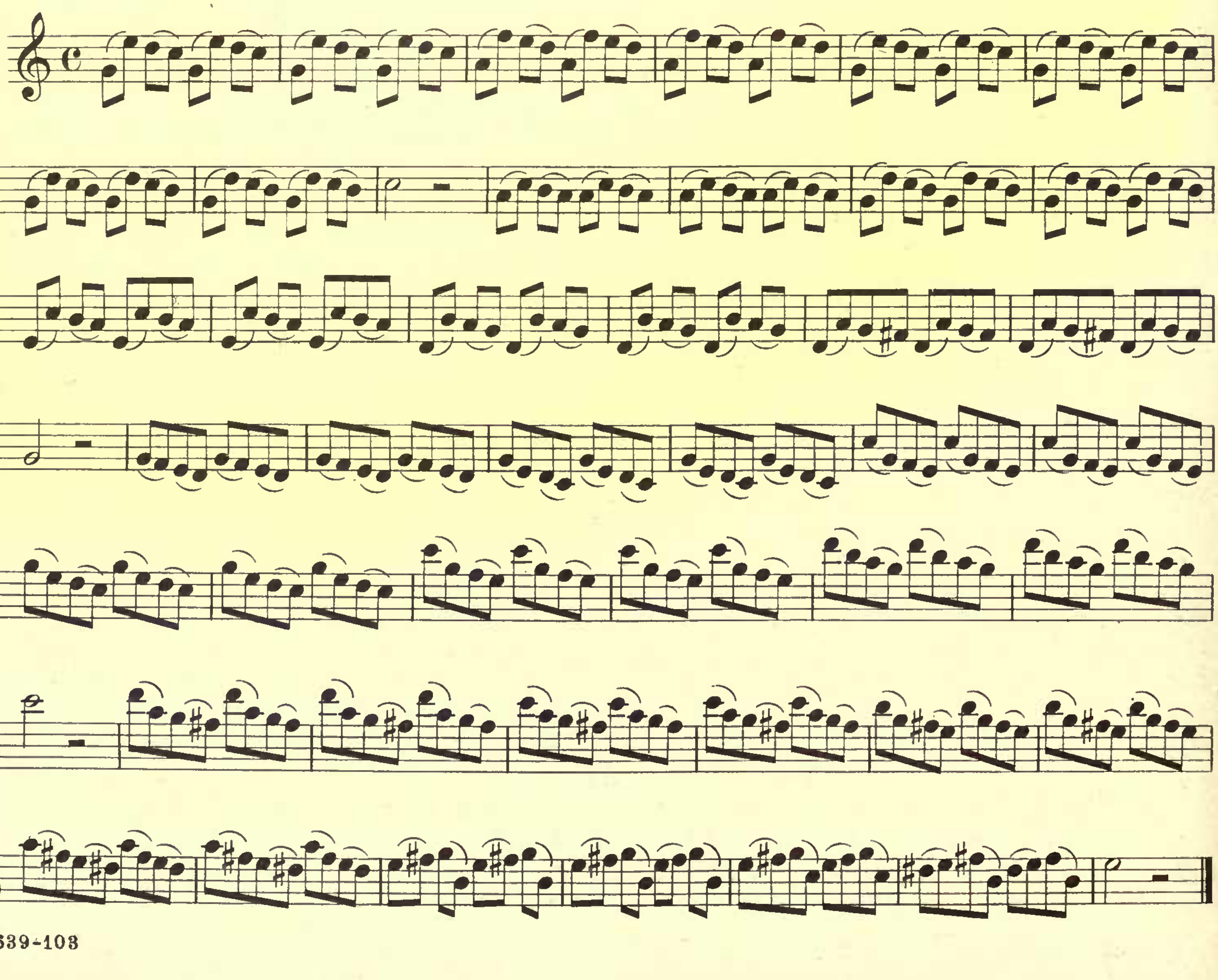
5.





Slurred in groups of two. (Play evenly the two notes.)

6.



7.



Slurred in groups of four.

8.



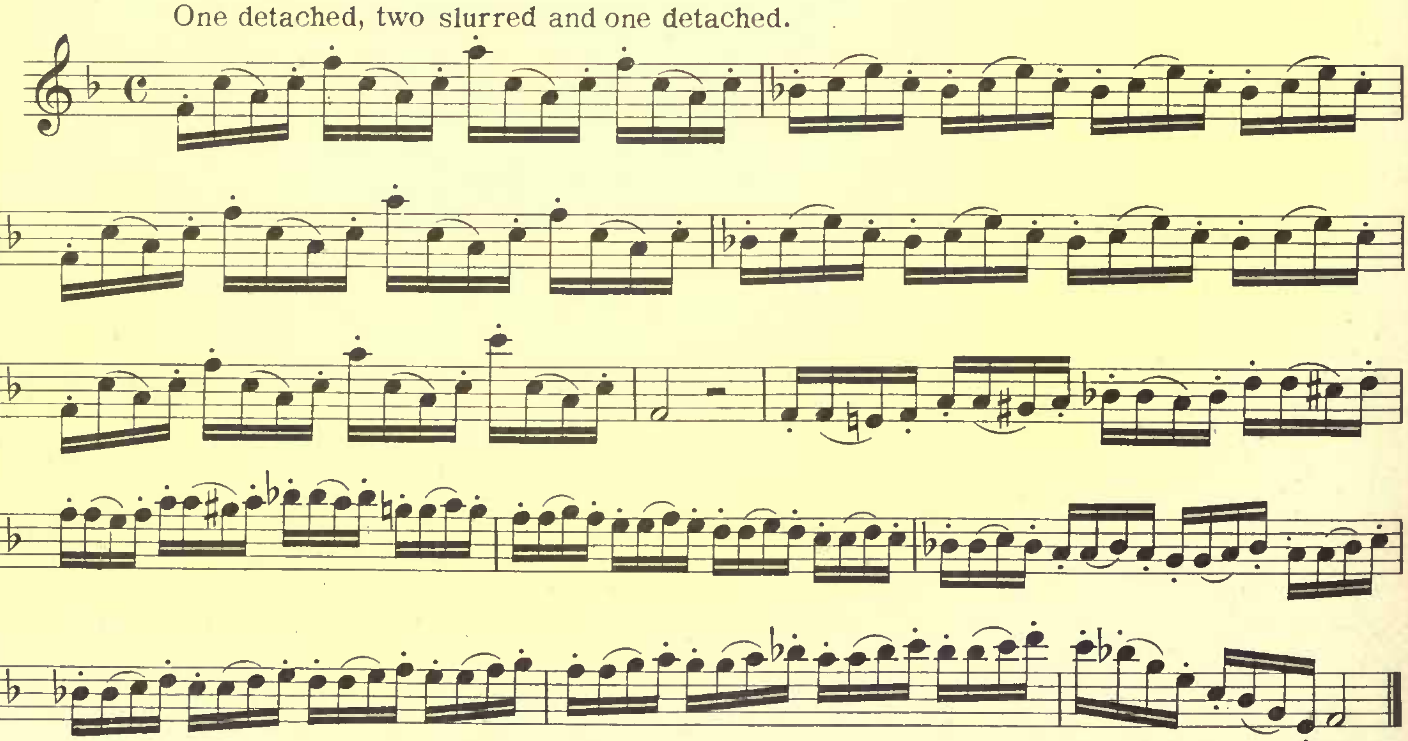
One detached and three slurred.
(The first note should be well marked, and separated.)

9.



One detached, two slurred and one detached.

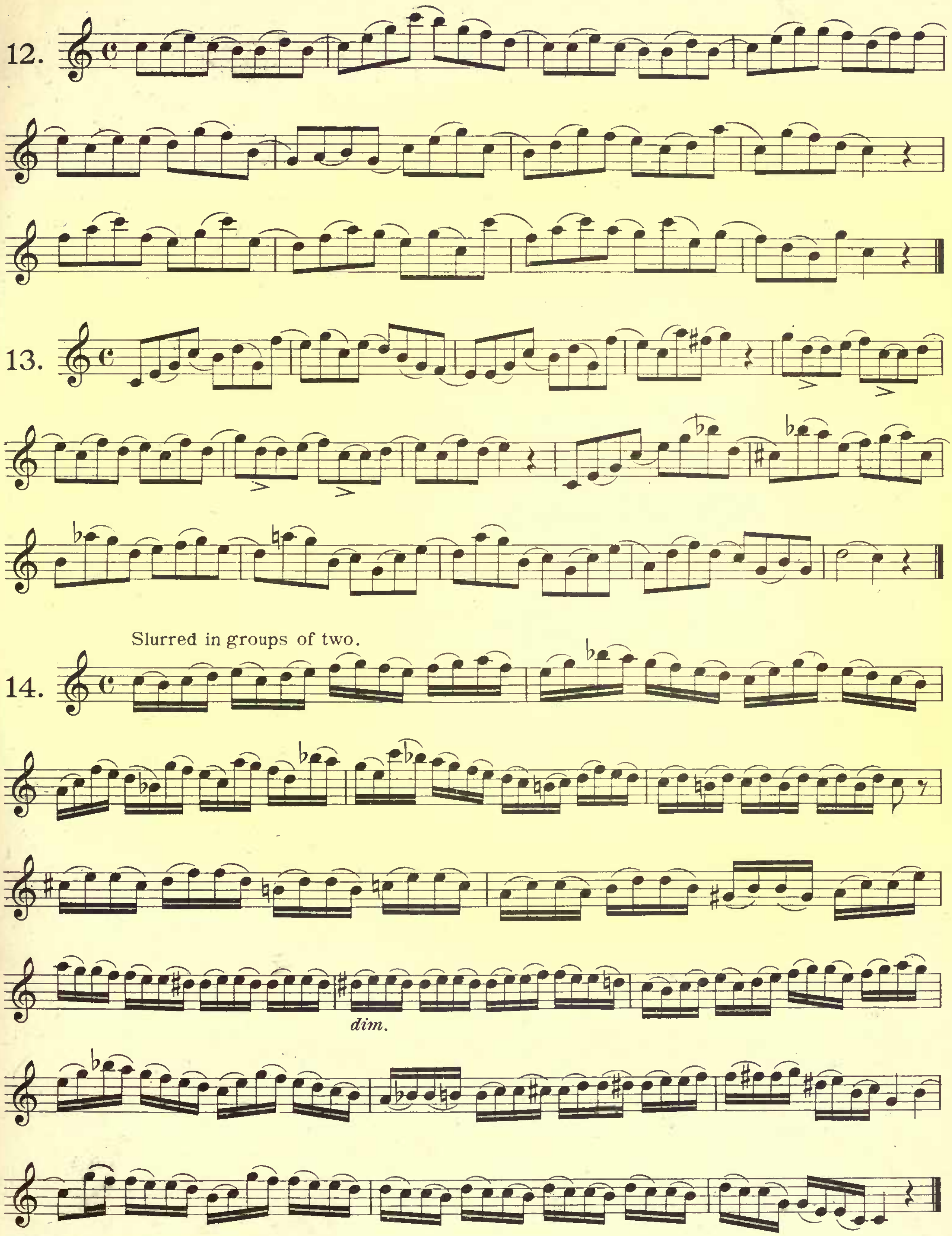
10.



Reversed slur.
(Accent the first note of the slur.)

11.





10638-247

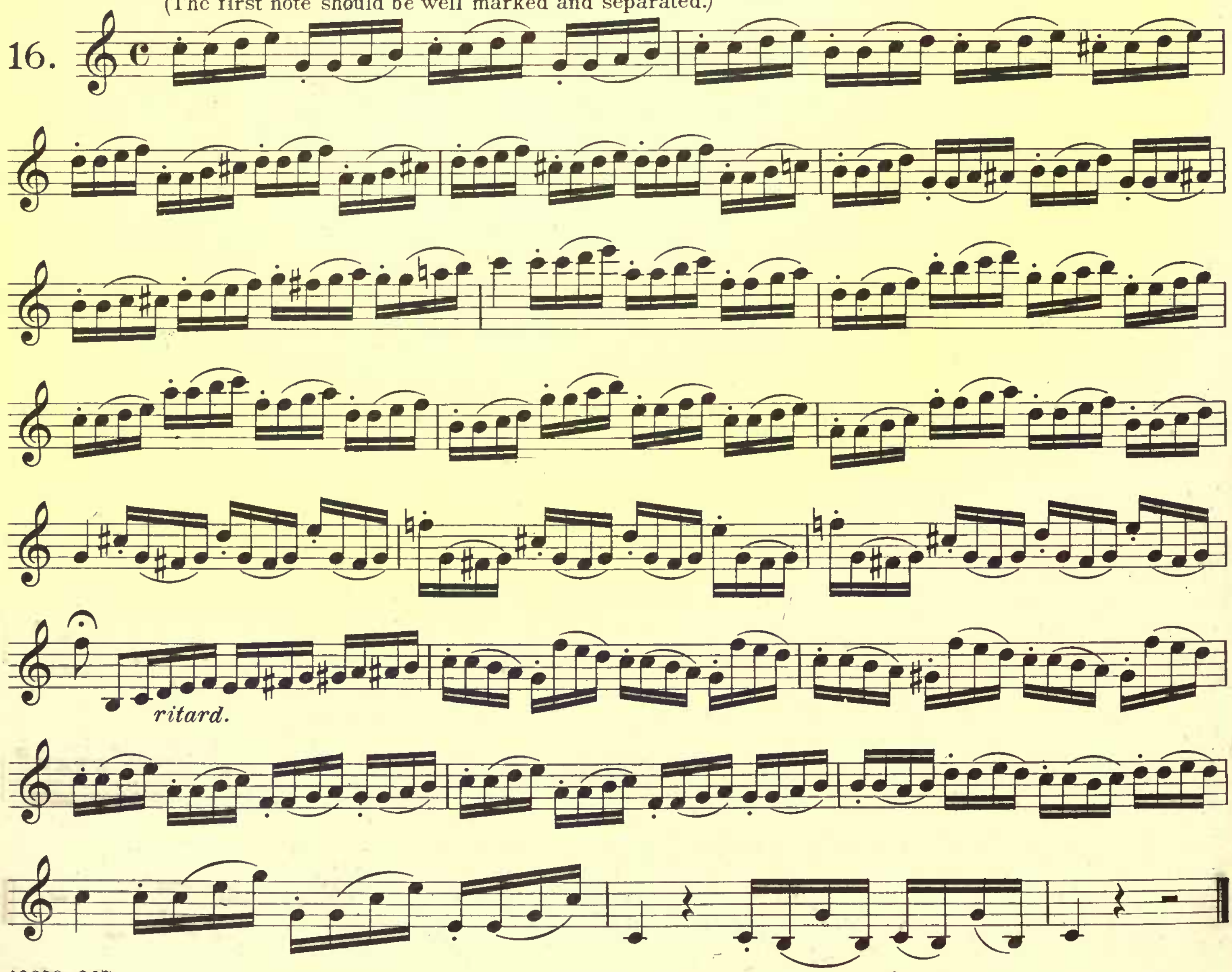
Three slurred and one detached.

15.



One detached and three slurred.
(The first note should be well marked and separated.)

16.



Slurred in groups of four.

17.



Three slurred and one detached.

18.



Two slurred and two detached.

19.



20.



21.



Three slurred and three detached.

22.



Slurred in groups of two.

23.



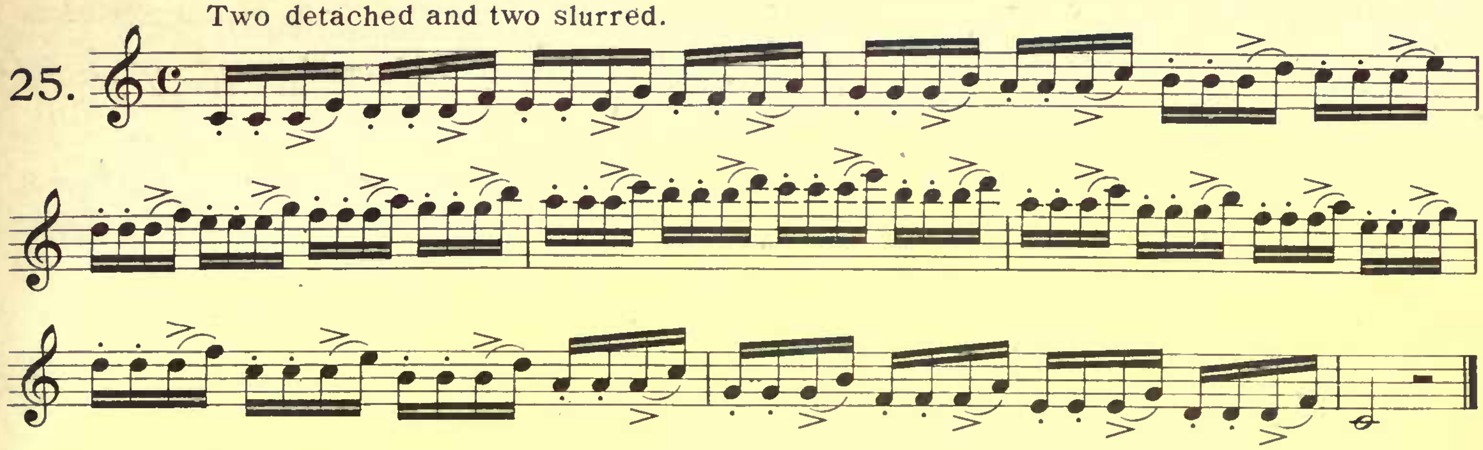
One detached and three slurred.

24.



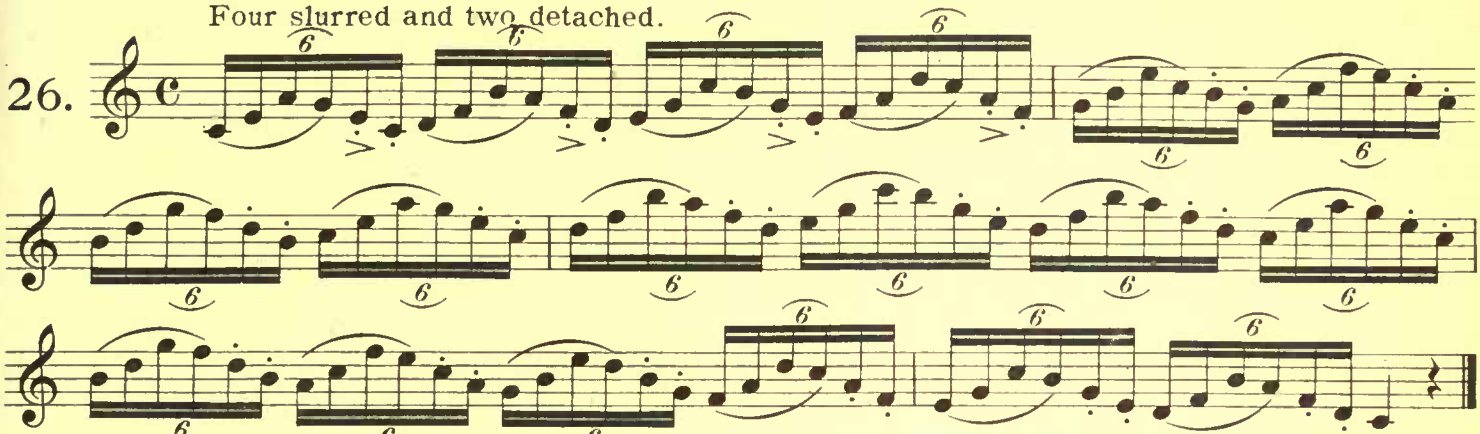
Two detached and two slurred.

25.



Four slurred and two detached.

26.



One detached, three slurred and two detached.

27.



Slurred in groups of six.

28.



10638-247

Slurred three and detached three.

29.



30.



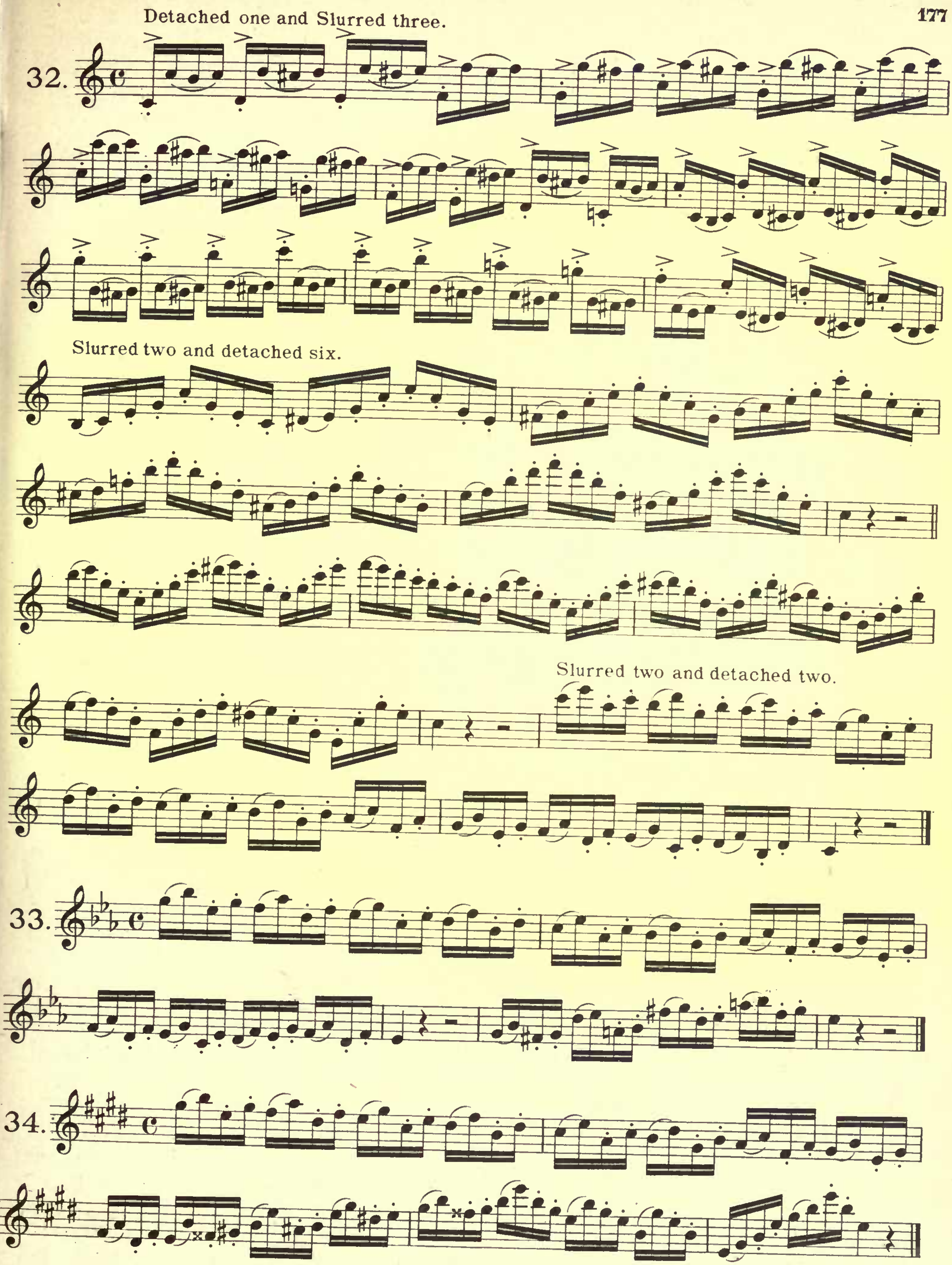
Slurred two and detached two.

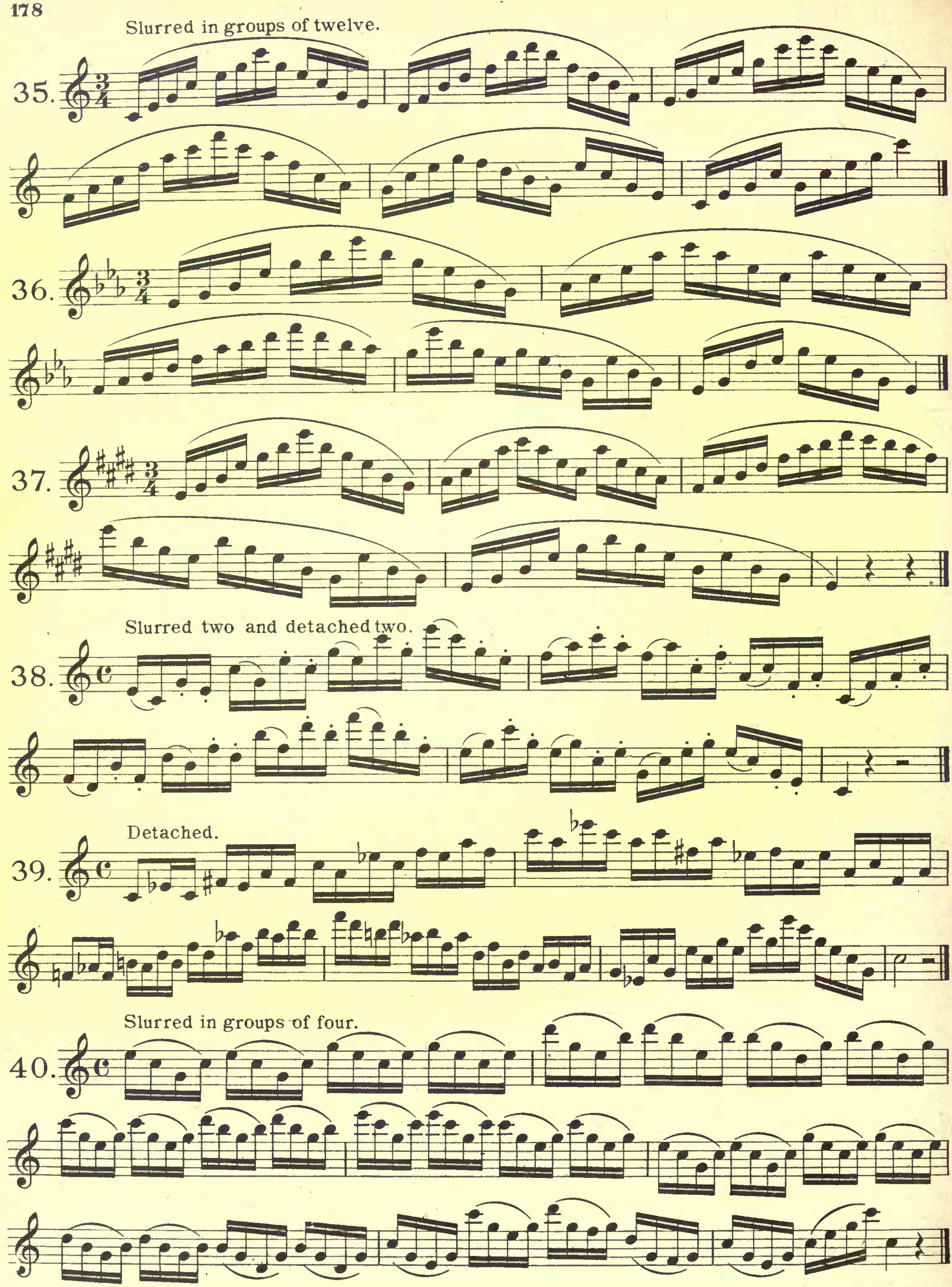
31.



Slurred three and detached five.




Detached one and Slurred three.
32.
Slurred two and detached six.
Slurred two and detached two.
33.
34.


Slurred in groups of twelve.
35.
36.
37.
Slurred two and detached two.
38.
Detached.
39.
Slurred in groups of four.
40.

Seventeen Exercises on Syncopation.

1.

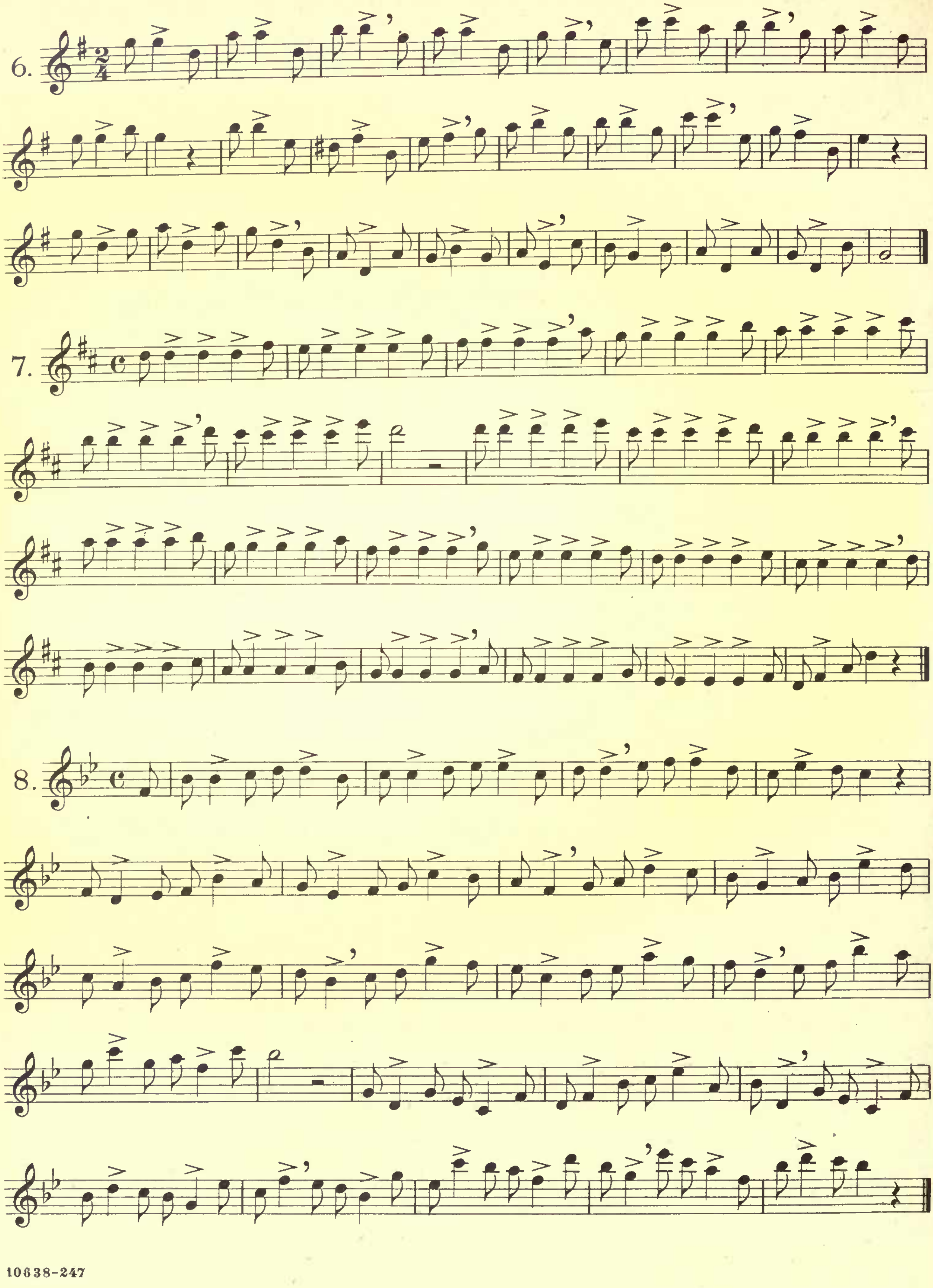

2.


3.

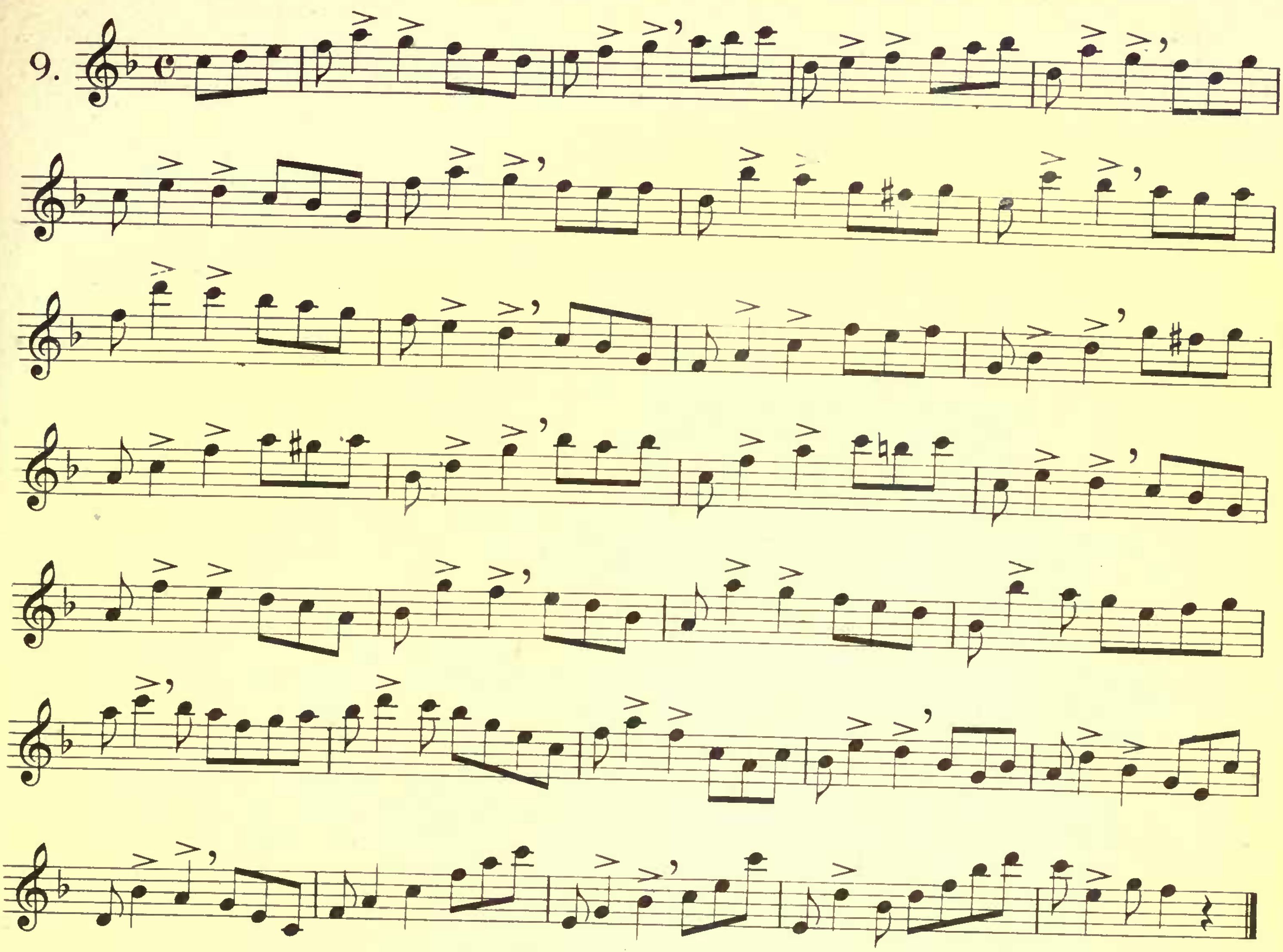

4.


5.

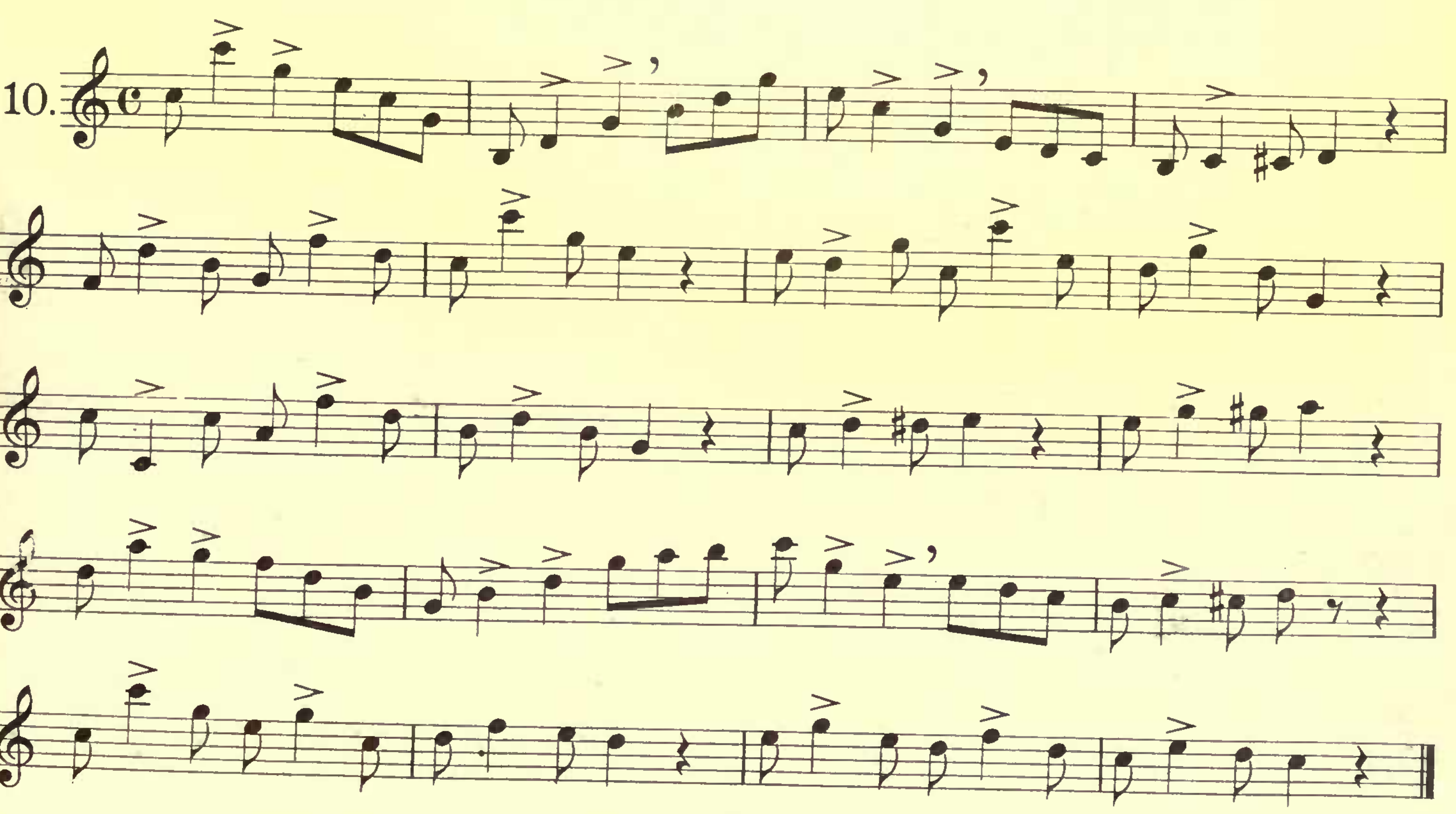

10638-247


6.
7.
8.

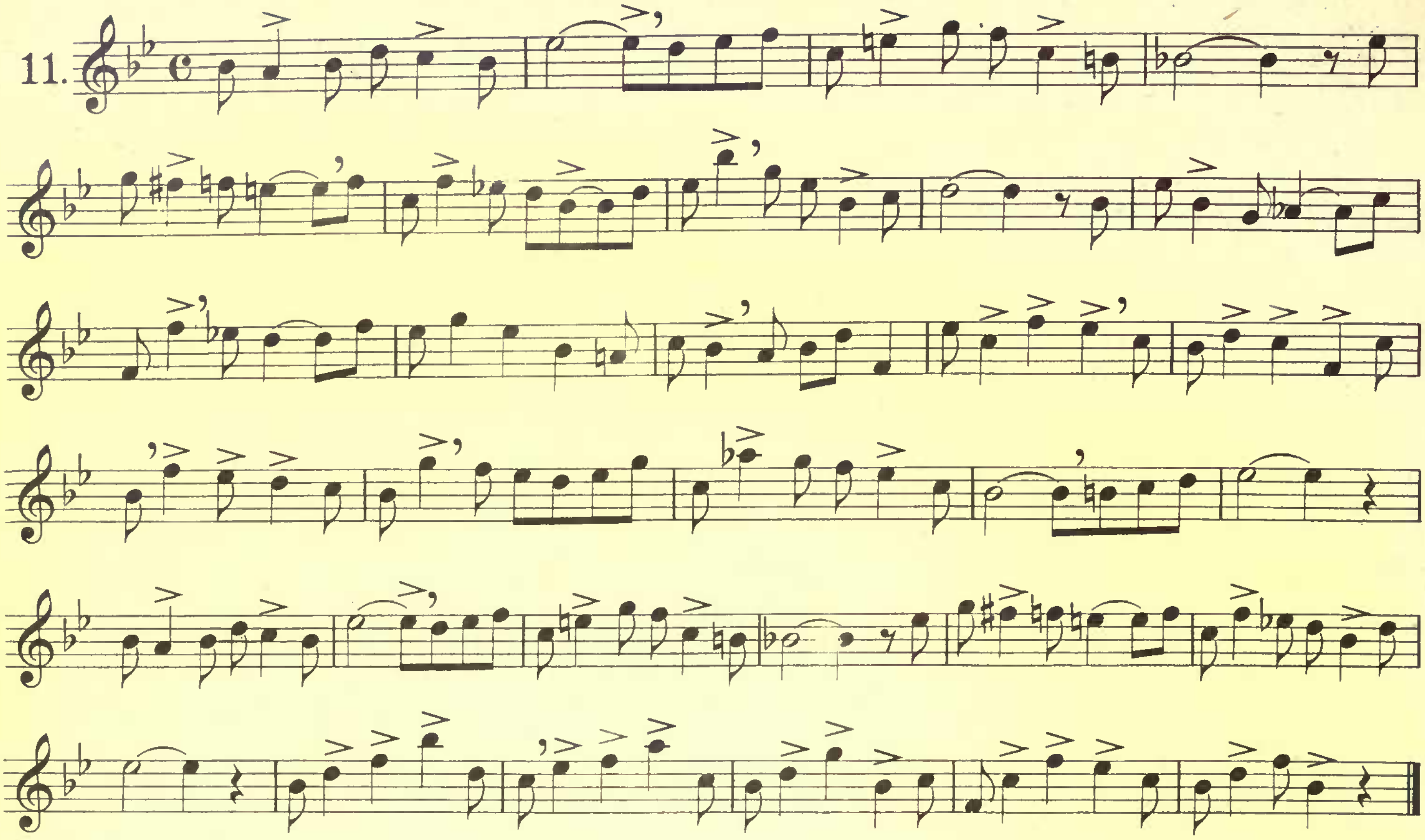
9.



10.



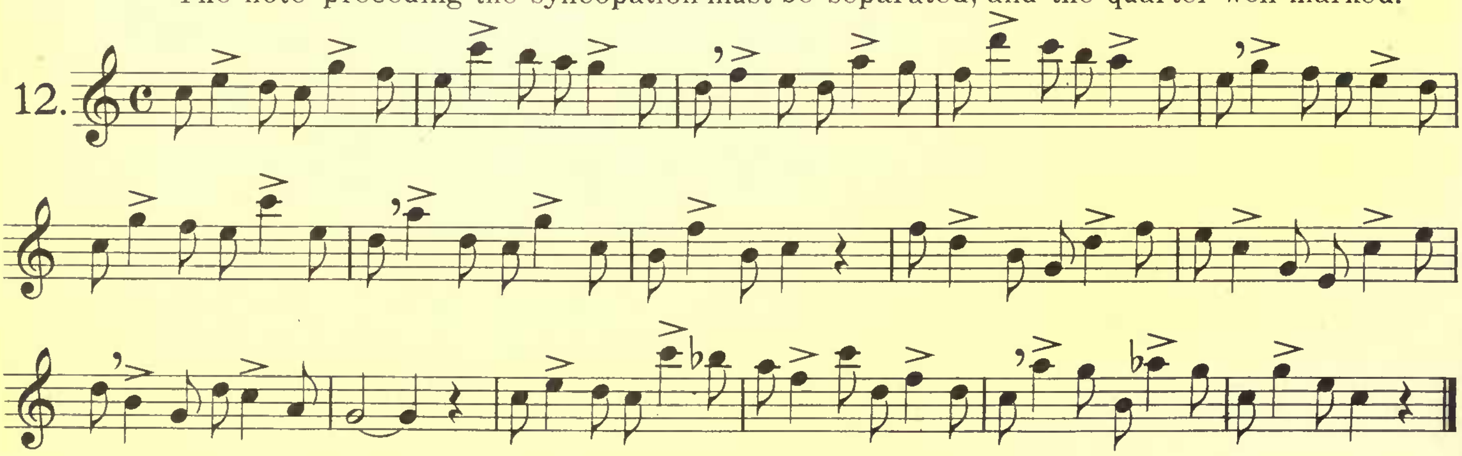
11.



Syncopation between two Eights.

The note preceding the syncopation must be separated, and the quarter well marked.

12.



Three Syncopated Notes preceding a Half-note.

13.



Syncopated Slurs.

The accent must not be made by the throat, but by the action of the finger falling like a hammer on the hole.

The first eight measures which are slurred should be played with one breath until the rest. But should the movement be two slow, breath can be taken after the quarter-note preceding the syncopation.



Moderato.



Allegretto.



Allegretto.



Twenty Operatic Melodies

for the study of phrasing and artistic delivery.

Compiled by PAUL de VILLE.

It is difficult to give verbal instructions how to perform in an *artistic* style. The great point consists in delivering a melody as if it were rendered by a great Singer. The student should utilize every opportunity to hear good vocal artists and model his delivery of "Cantabile" pieces after their example. Of course there are many artistic details for an instrumentalist which lie outside the vocal art, and ought to be imitated from the performances of the best instrumental performers.

Especial care should be taken with the articulation; the tongue must touch the reed in staccato passages at the very tip, crisp and clear. If the articulation is produced by the tongue covering too much of the reed, the tone will be forced and vulgar. The dynamic shadings should be clearly brought out, without resorting to extremes; vibrating the breath ought to be strictly avoided, and the "roulades" (long vocal passages) must be fingered with the greatest precision, so that no break occurs.

Norma.

BELLINI.

Andante con moto.



Cavatina "Il Pirata."

BELLINI.

Andantino.



La Traviata.

VERDI.

Adagio.

No 3.

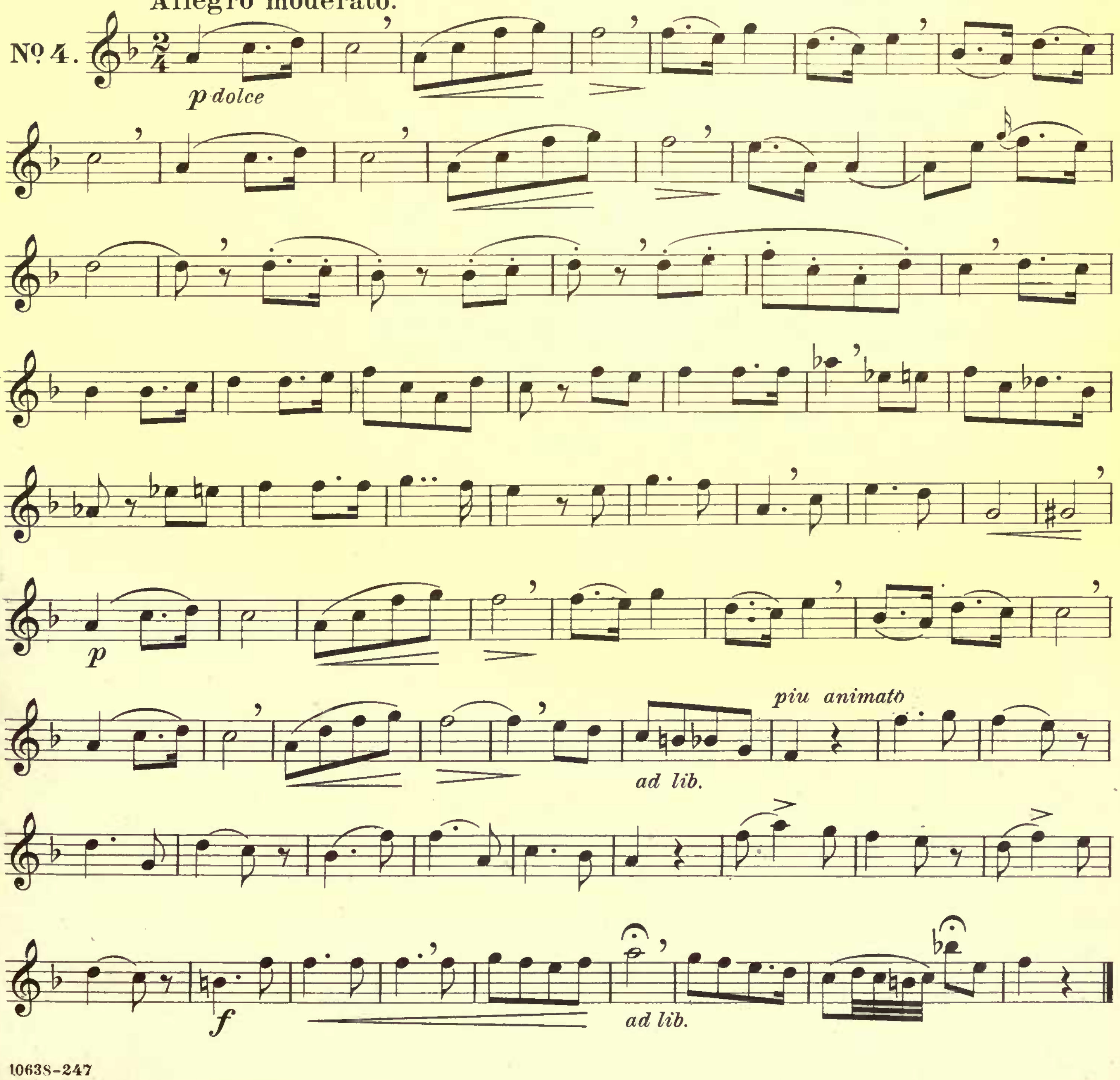


Martha.

FLOTOW.

Allegro moderato.

No 4.



Il Trovatore.

VERDI.

Andante.



Ah! Che La Morte.

VERDI.

Andante.



La Sonnambula.

Allegro moderato.

BELLINI.



10633-247

Martha.

Larghetto. FLOTOW.



Luisa Miller.

Allegro. VERDI.



Norma.

Moderato. BELLINI.

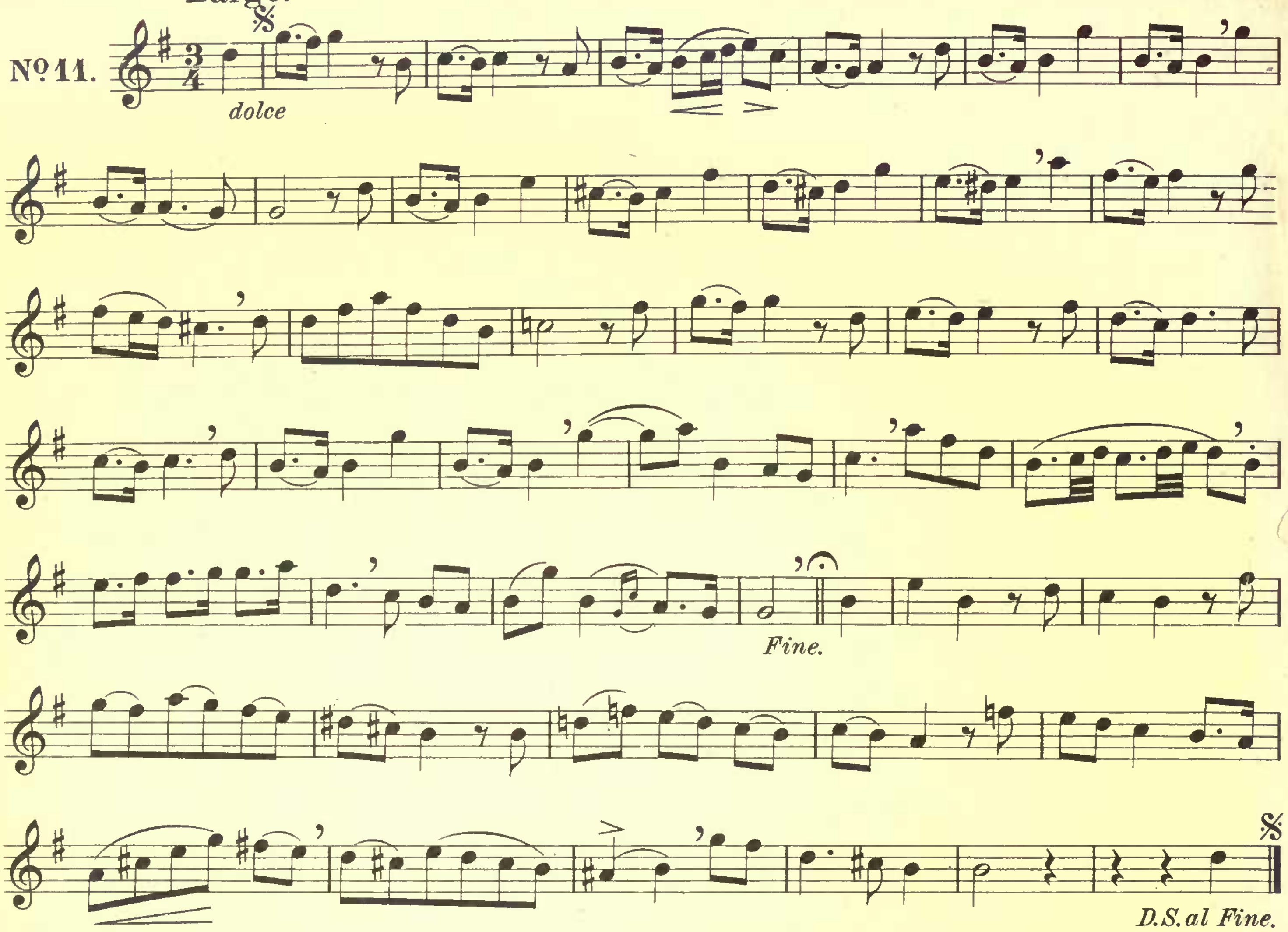


Giulio Cesare.

Largo.

HÄNDEL.

Nº 11.



Lucia di Lammermoor.

Moderato.

DONIZETTI.

Nº 12.



10638-247

L' Ebreo.

Tempo di Polacca.

G. APOLLONI.



BALLADE.
Larghetto.

Der Förster.

FLOTOW.



RECITATIV.
Andante.

Belisario.

ROSSINI.



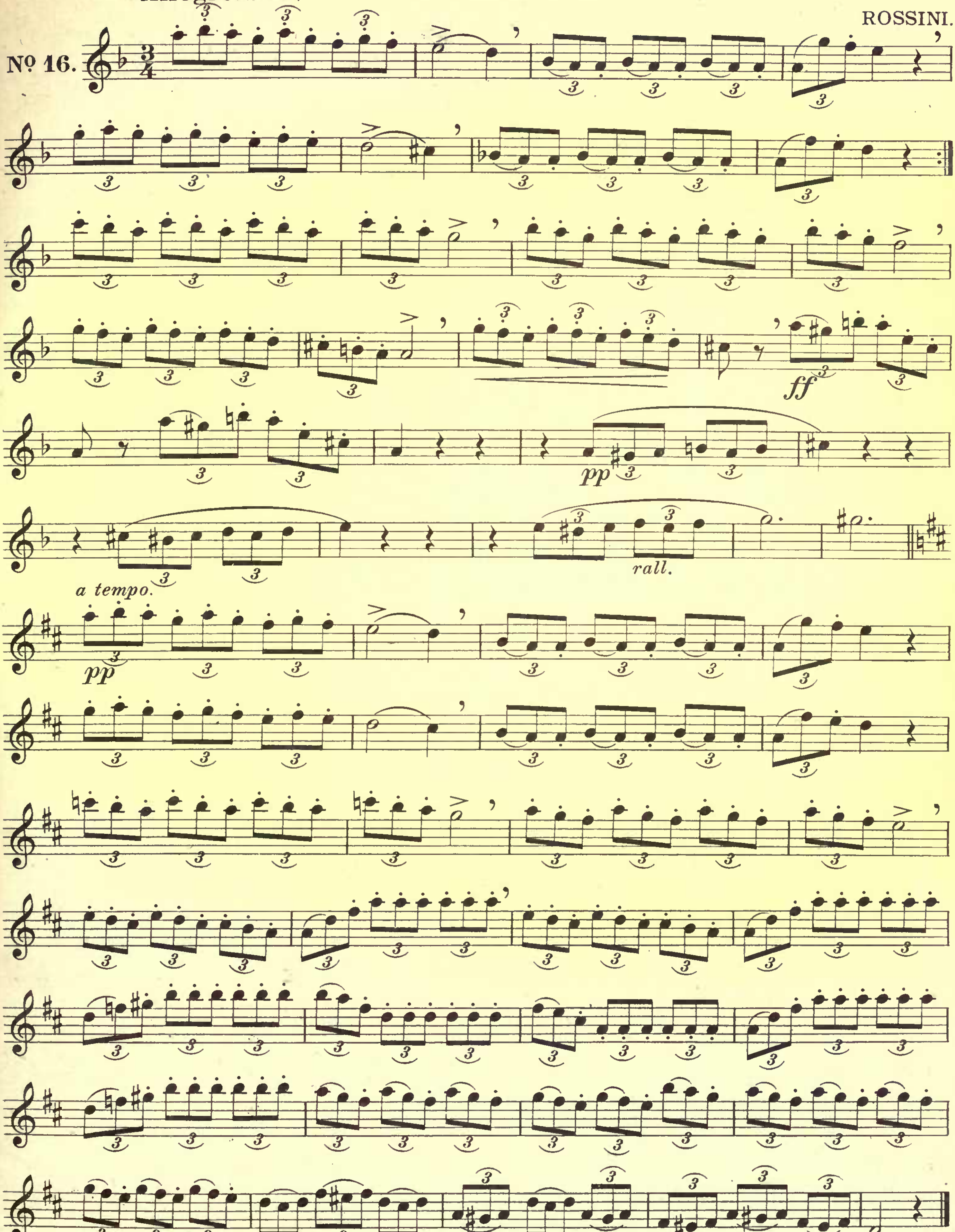

ad lib.
Moderato.
più mosso
Cadenza ad lib.

La Gazza Ladra.

Allegro. (♩. = 60)

ROSSINI.

Nº 16.



La Sonnambula.

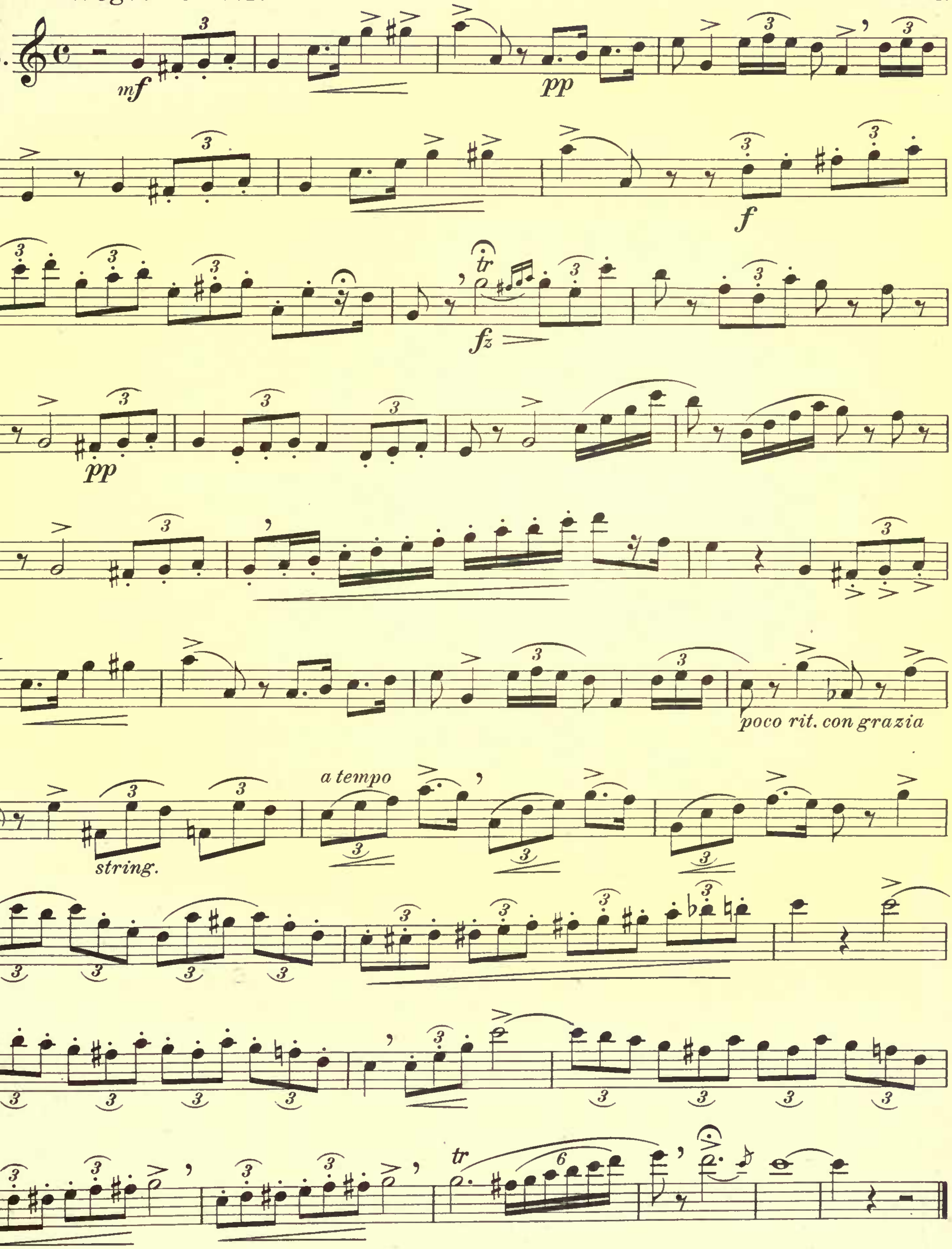
BELLINI.



Ernani.

Allegro con brio. VERDI.

Nº 18.



10638-247

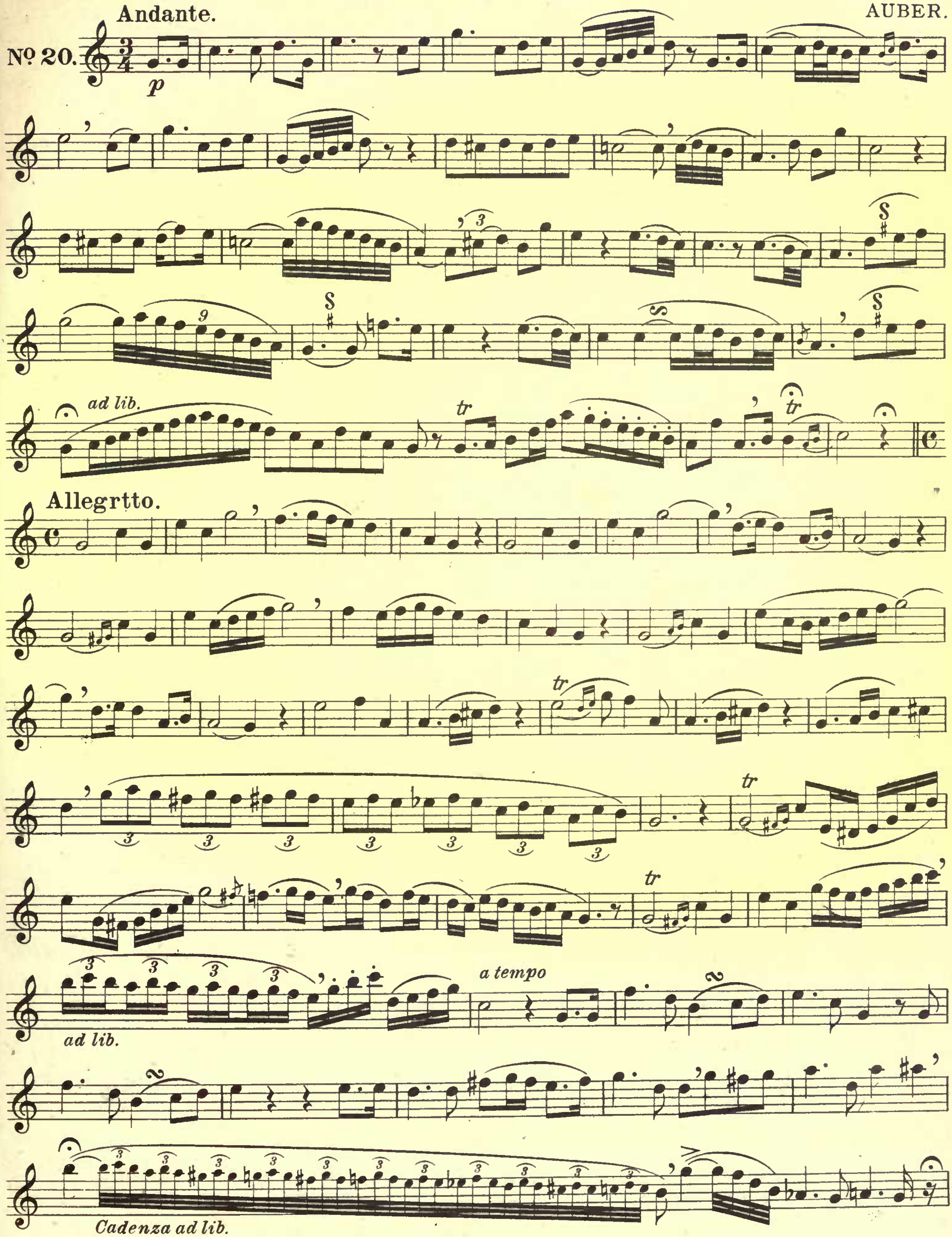
The Huguenots.

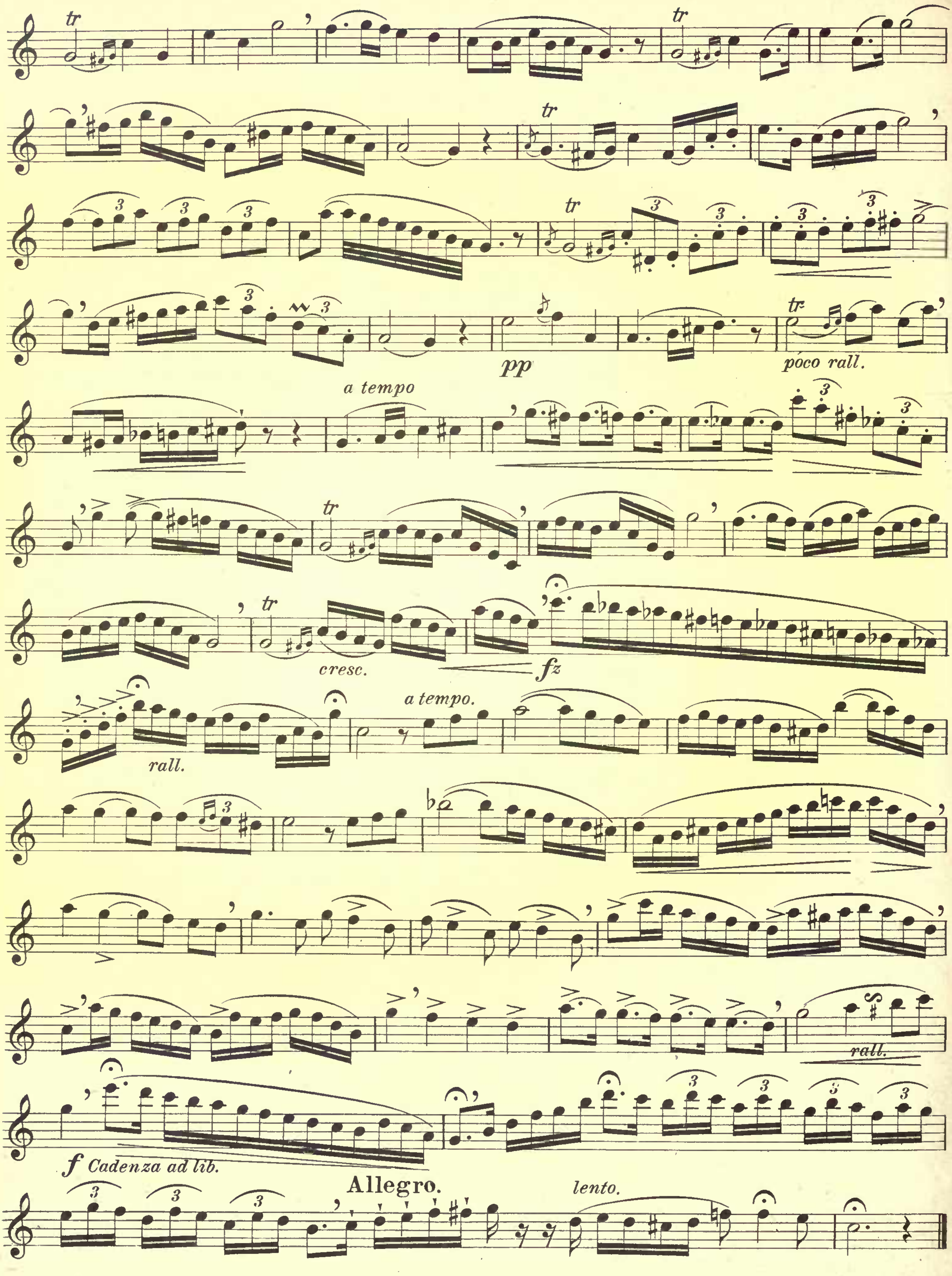
MEYERBEER.



Air from Masaniello.

AUBER.



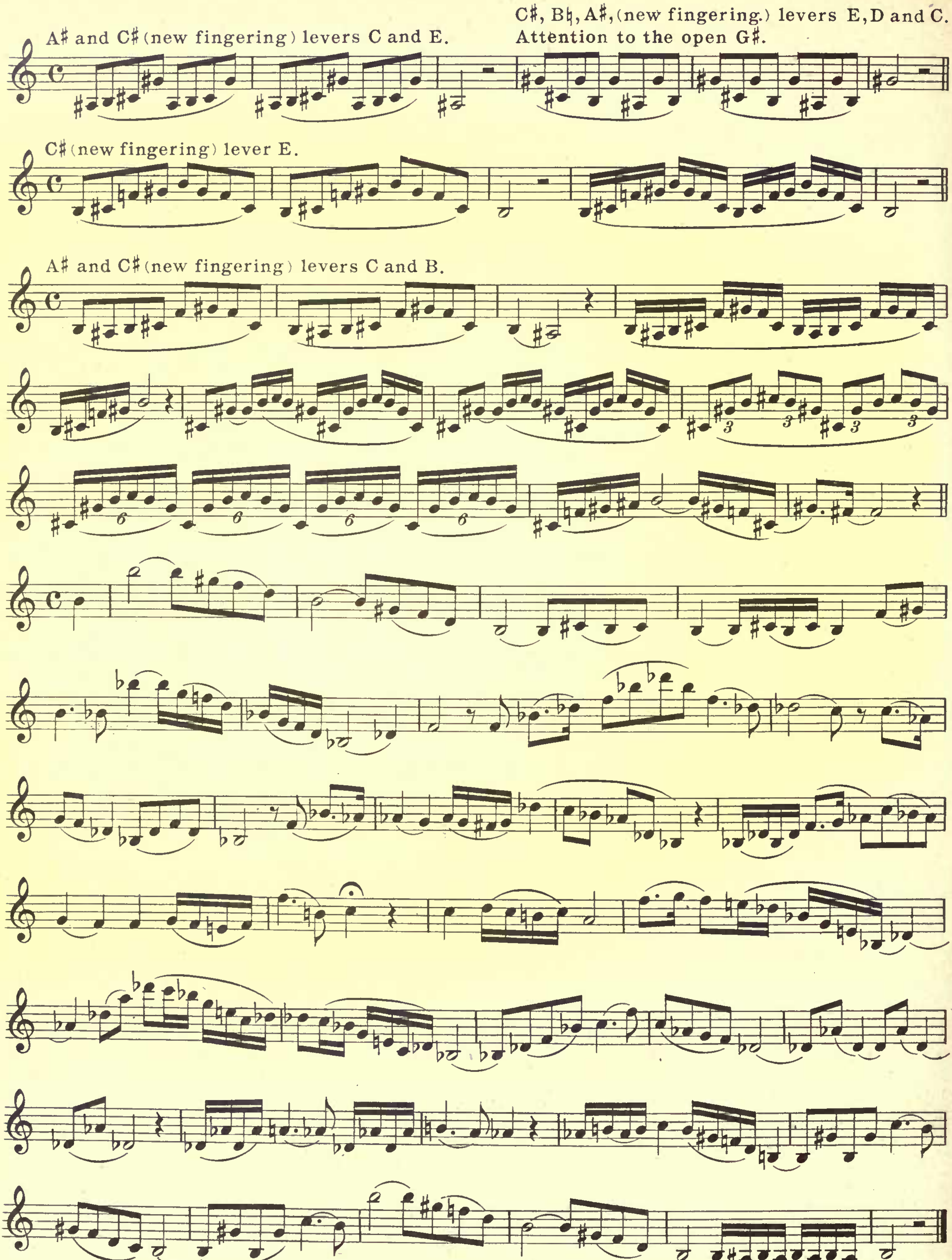

tr
pp
poco rall.
a tempo
cresc.
fz
rall.
a tempo.
rall.
f Cadenza ad lib.
Allegro.
lento.

Exercises for the new fingering of the improved B♭, B♮ and C♯ Keys.




A♯ and C♯ (new fingering.) levers C and E.
B♮ (new fingering.) lever D.
D♭ (new fingering.) lever E.
C♯ (new fingering.) lever E.
C♯ (new fingering.) lever E. attention must be directed towards the open G♯ (Evette and Schaeffer System.)


Db (new fingering.) lever E. the Bb with the 4th finger and attention to the open Ab (Evette and Schaeffer System.)
C# (new fingering.) lever E.
B♮ (new fingering.) lever D.
B♮ and C# (new fingering.) levers D and E.
B♮ (new fingering.) lever D.
Db (new fingering.) lever E.
Bb (new fingering.) lever C.
Bb medium marked with the 4th finger, attention to the open Ab (Evette and Schaeffer System)
The low Bb (new fingering.)

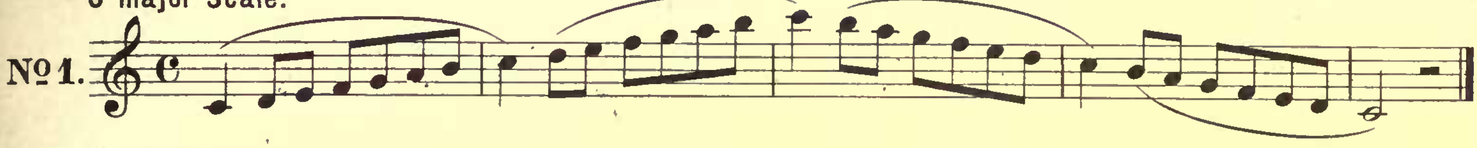

A♯ and C♯ (new fingering) levers C and E.
C♯, B♮, A♯, (new fingering.) levers E, D and C.
Attention to the open G♯.
C♯ (new fingering) lever E.
A♯ and C♯ (new fingering) levers C and B.
3
6

Progressive Major and Minor Scales, and Exercises.

For Saxophone.

PAUL de VILLE.

C major Scale.



A minor Scale.



Exercise.



F major Scale.



D minor Scale.



Exercise.



B♭ major Scale.

Nº 7.



G minor Scale.

Nº 8.



Exercise.

Nº 9.



E♭ major Scale.

Nº 10.



C minor Scale.

Nº 11.



Exercise.

Nº 12.




A♭ major Scale.
№ 13.
F minor Scale.
№ 14.
Exercise.
№ 15.
D♭ major Scale.
№ 16.
B♭ minor Scale.
№ 17.
Exercise.
№ 18.

G♭ major Scale.

Nº 19.



E♭ minor Scale.

Nº 20.



Exercise.

Nº 21.



C♭ major Scale.

Nº 22.



A♭ minor Scale.

Nº 23.



Exercise.

Nº 24.



G major Scale.

№ 25.



E minor Scale.

№ 26.



Exercise.

№ 27.



D major Scale.

№ 28.



B minor Scale.

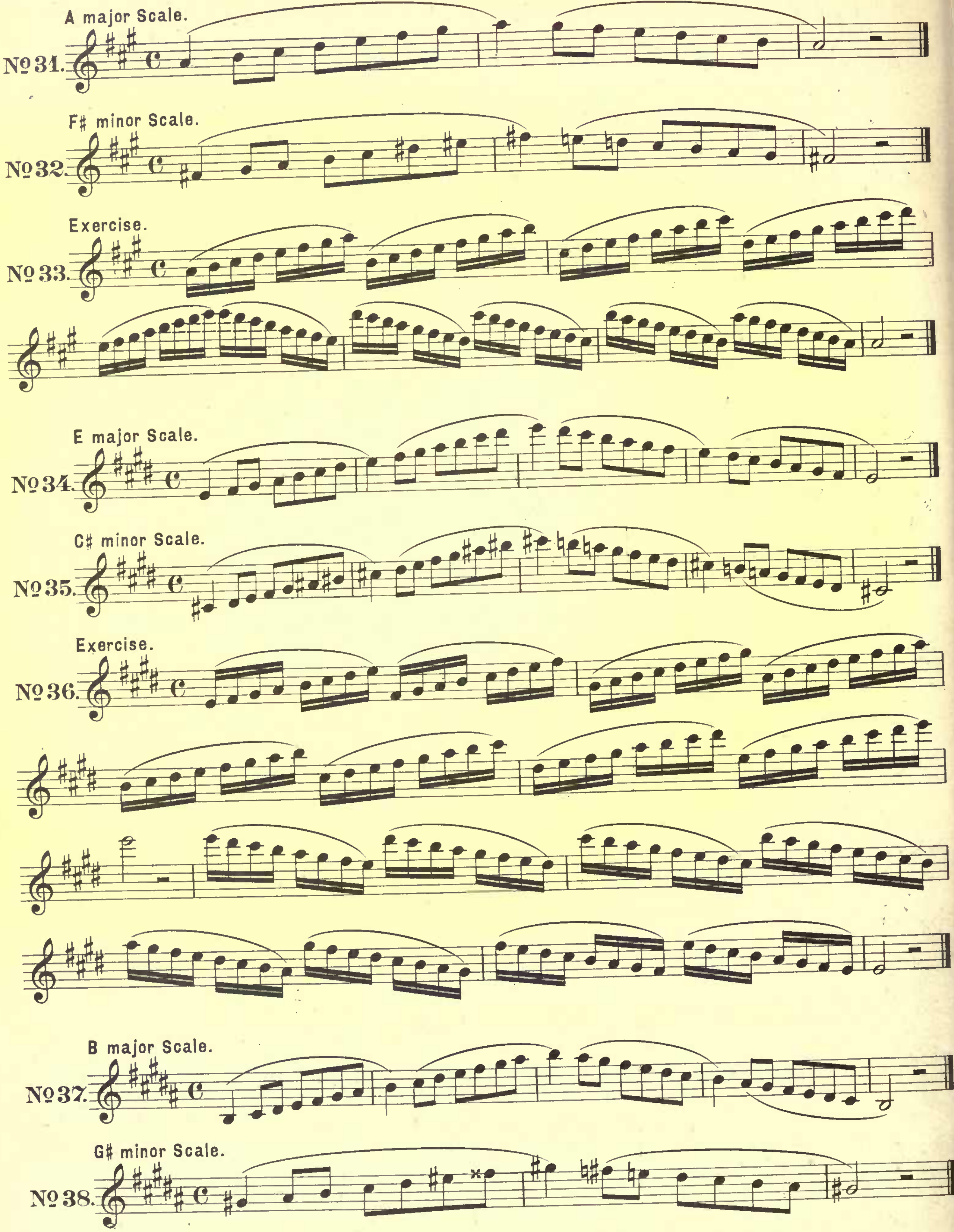
№ 29.

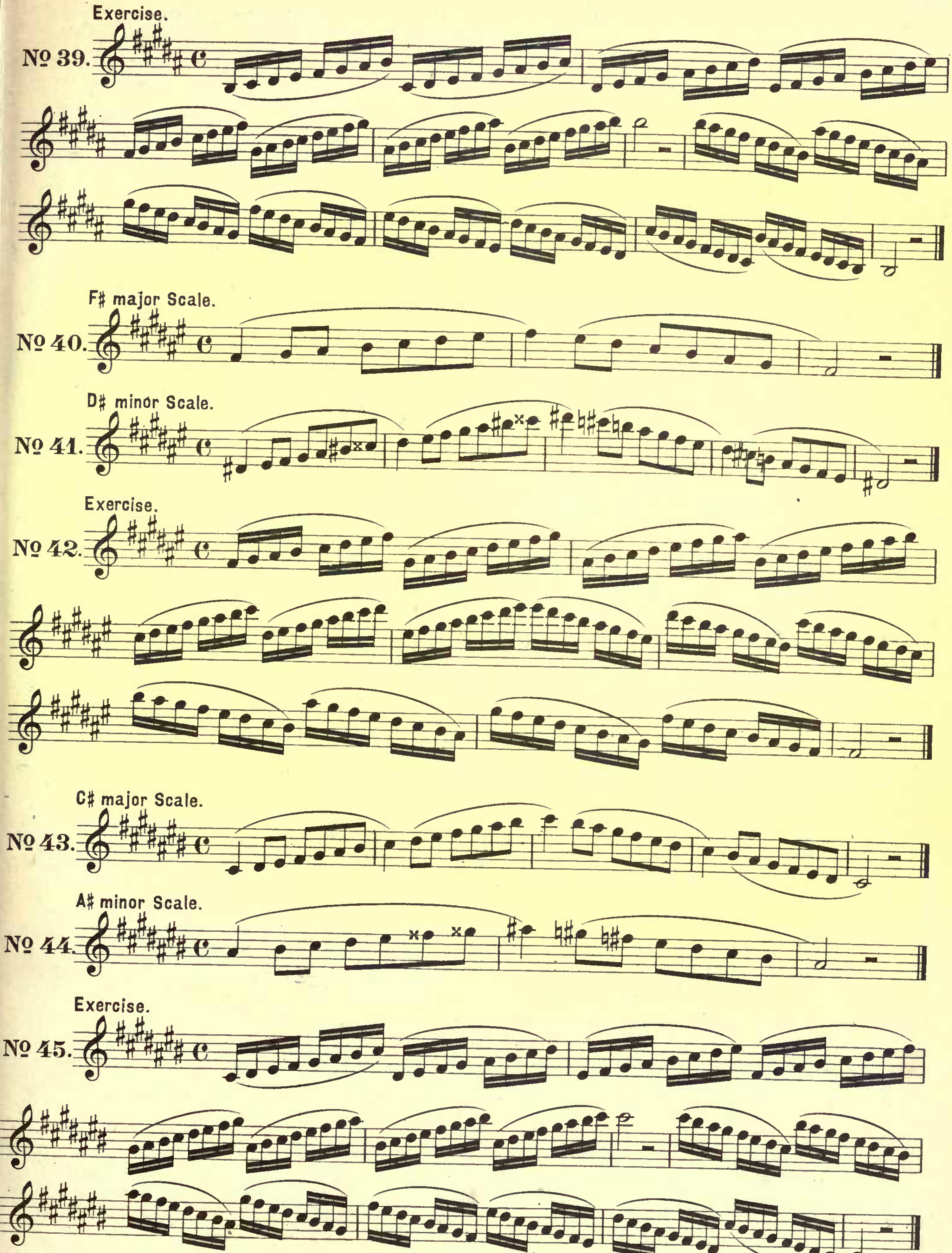


Exercise.

№ 30.




A major Scale.
№ 31.
F♯ minor Scale.
№ 32.
Exercise.
№ 33.
E major Scale.
№ 34.
C♯ minor Scale.
№ 35.
Exercise.
№ 36.
B major Scale.
№ 37.
G♯ minor Scale.
№ 38.


Exercise.
Nº 39.
F♯ major Scale.
Nº 40.
D♯ minor Scale.
Nº 41.
Exercise.
Nº 42.
C♯ major Scale.
Nº 43.
A♯ minor Scale.
Nº 44.
Exercise.
Nº 45.

Interval Exercises on the Major and Minor Scales.




E♭ major.
№ 7.
C minor.
№ 8.
A♭ major.
№ 9.
F minor.
№ 10.
D♭ major.
№ 11.
B♭ minor.
№ 12.

Gb major.

№ 13.



Eb minor.

№ 14.



G major.

№ 15.



E minor.

№ 16.



D major.

№ 17.



B minor.

№ 18.



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A major.

№ 19.



F♯ minor.

№ 20.



E major.

№ 21.



C♯ minor.

№ 22.



B major.

№ 23.



G♯ minor.

№ 24.



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Studies on the Major and Minor Chords.




Nº 7.
G♭ major.
E♭ minor.
Nº 8.
G major.
E minor.
Nº 9.
D major.
B minor.
Nº 10.
A major.
F♯ minor.
Nº 11.
E major.
C♯ minor.
Nº 12.
B major.
G♯ minor.

Exercise on the Chords of the Dominant Seventh.



Exercise on different Diminished Sevenths.



Exercise on the Succession of four Diminished Sevenths.



Ten Studies on appeggios in different Major Keys.

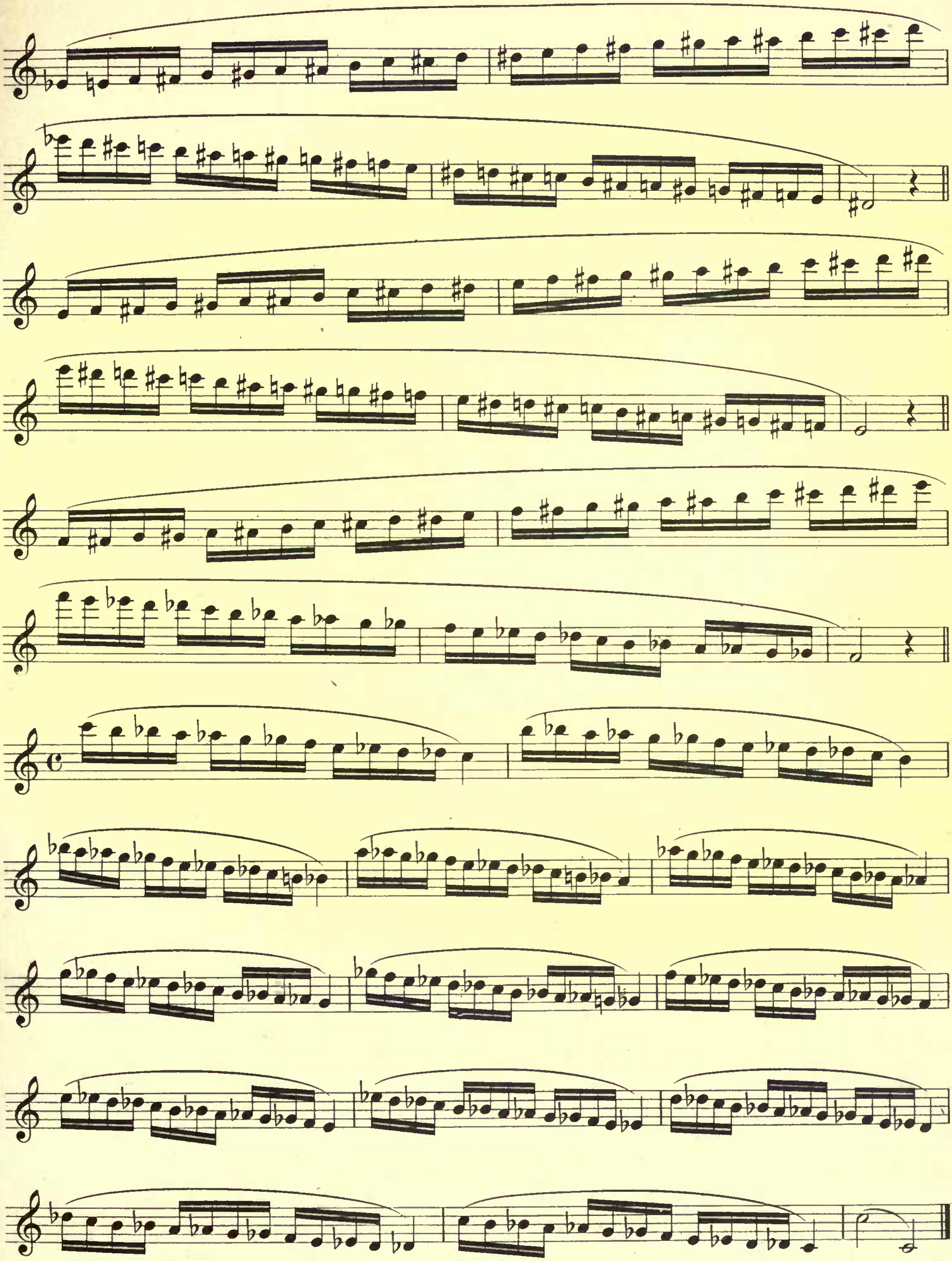


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Chromatic Exercises.

Study these exercises slowly.

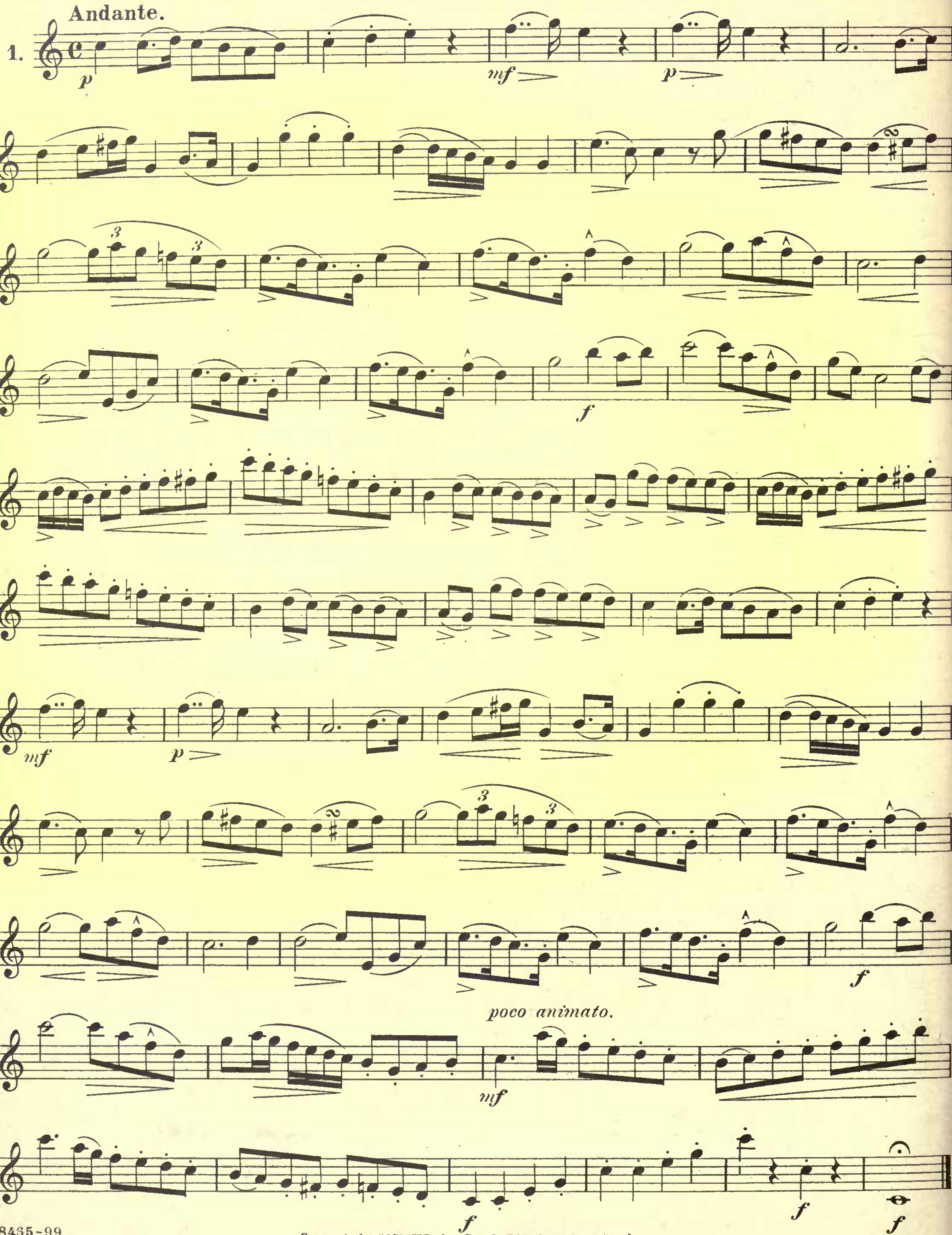


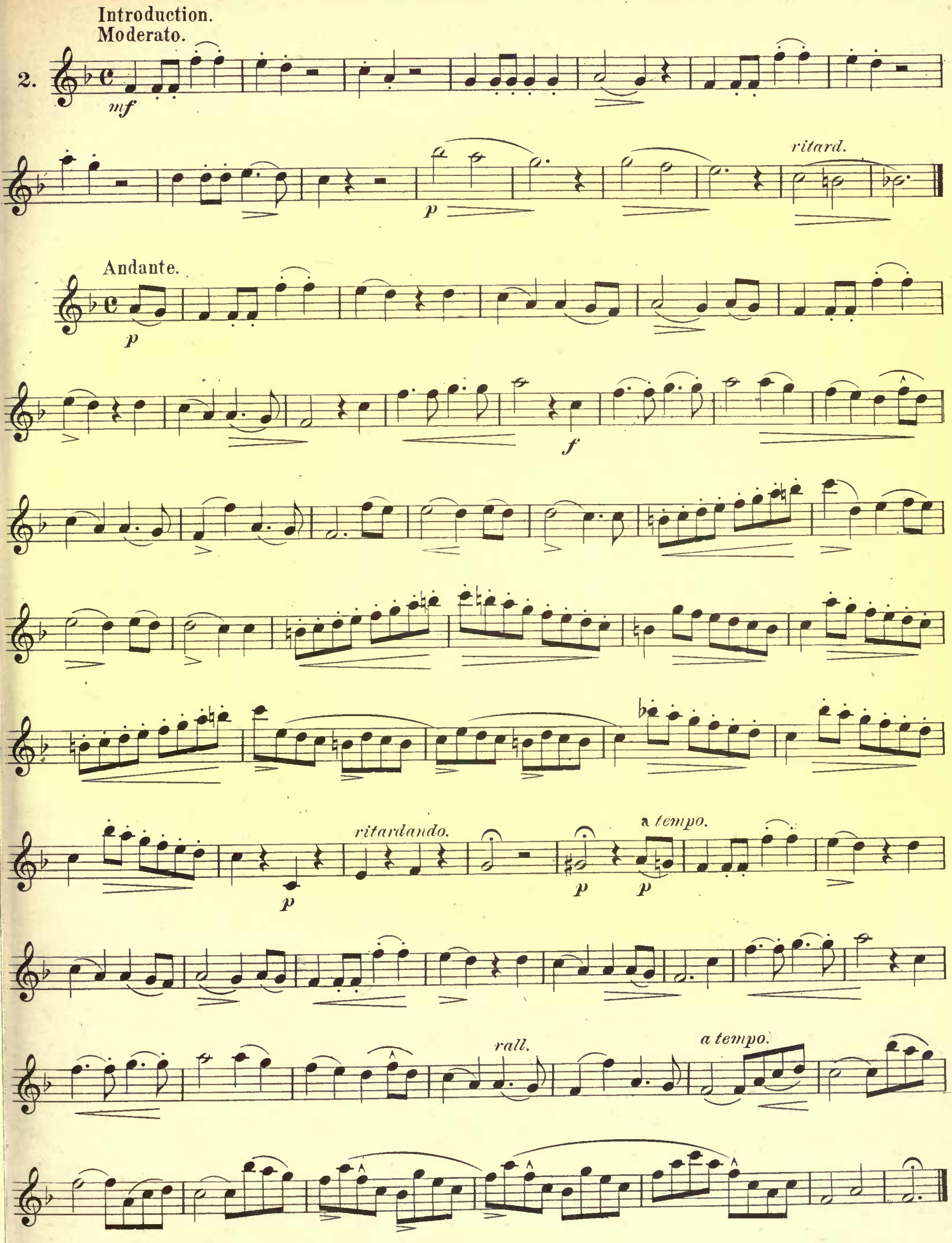


EIGHT FANTASIAS.

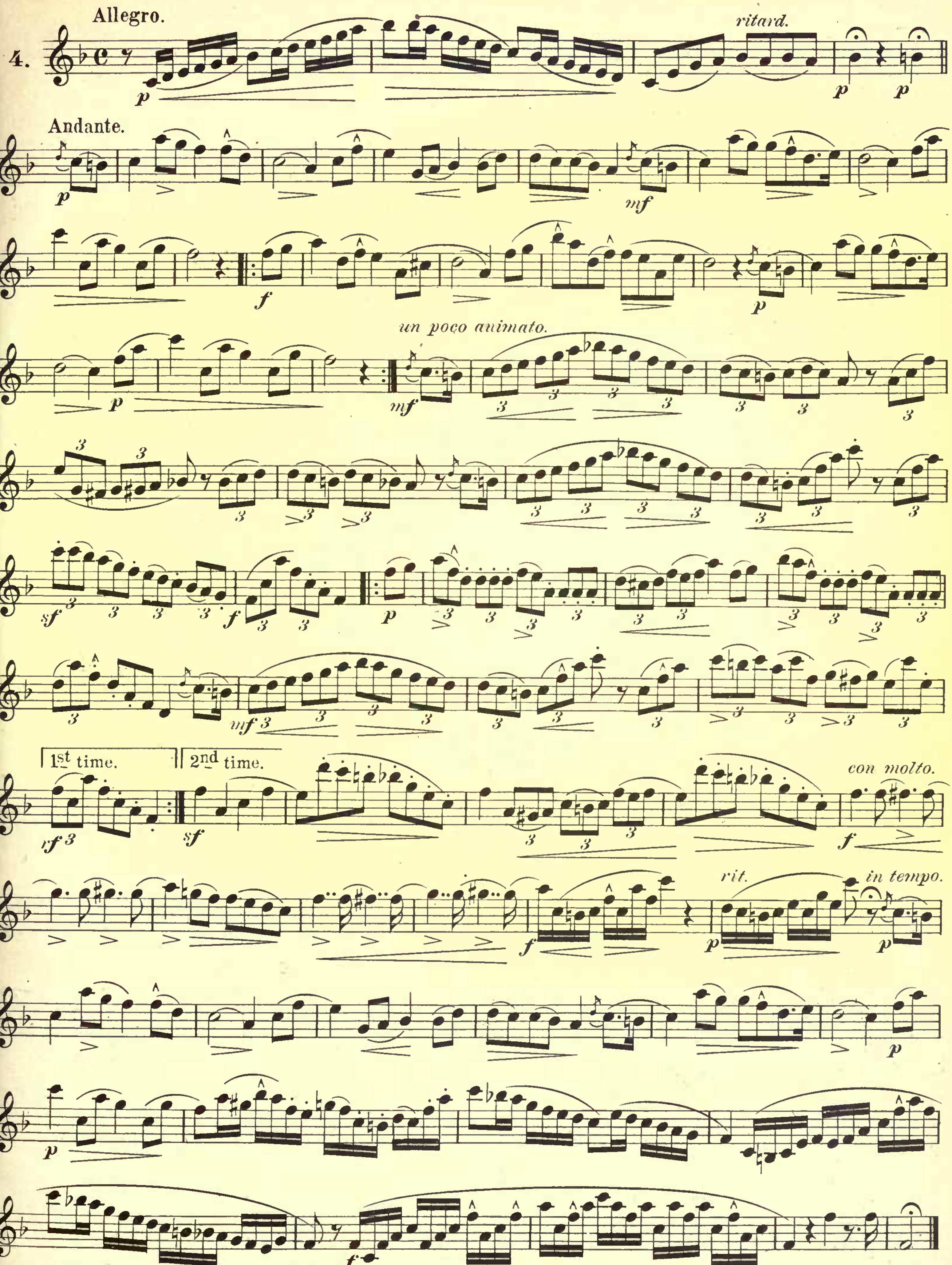
FANTASIA ON DON GIOVANNI.

H. Lazarus.
Revised by Paul De Ville.
MOZART.

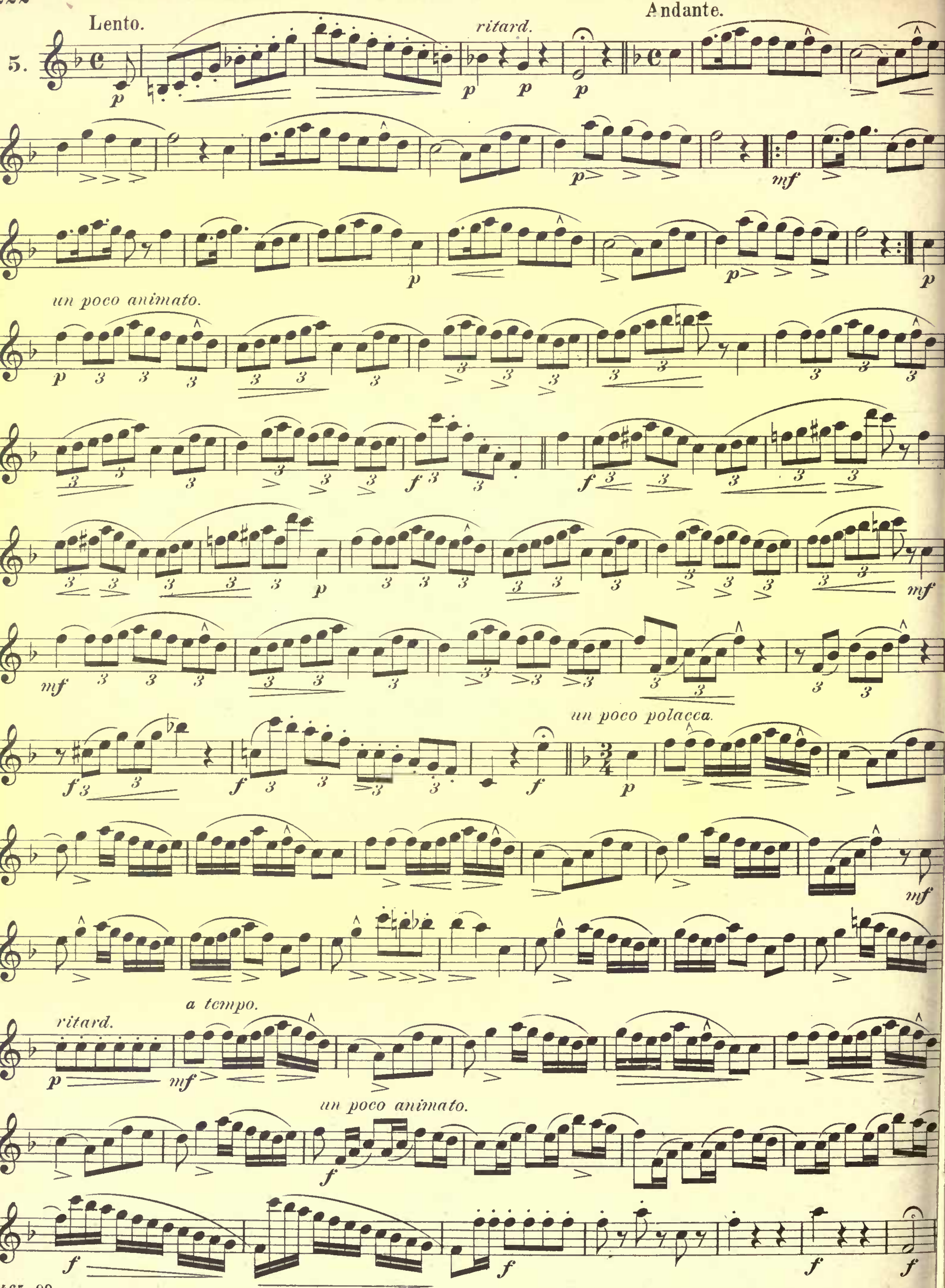


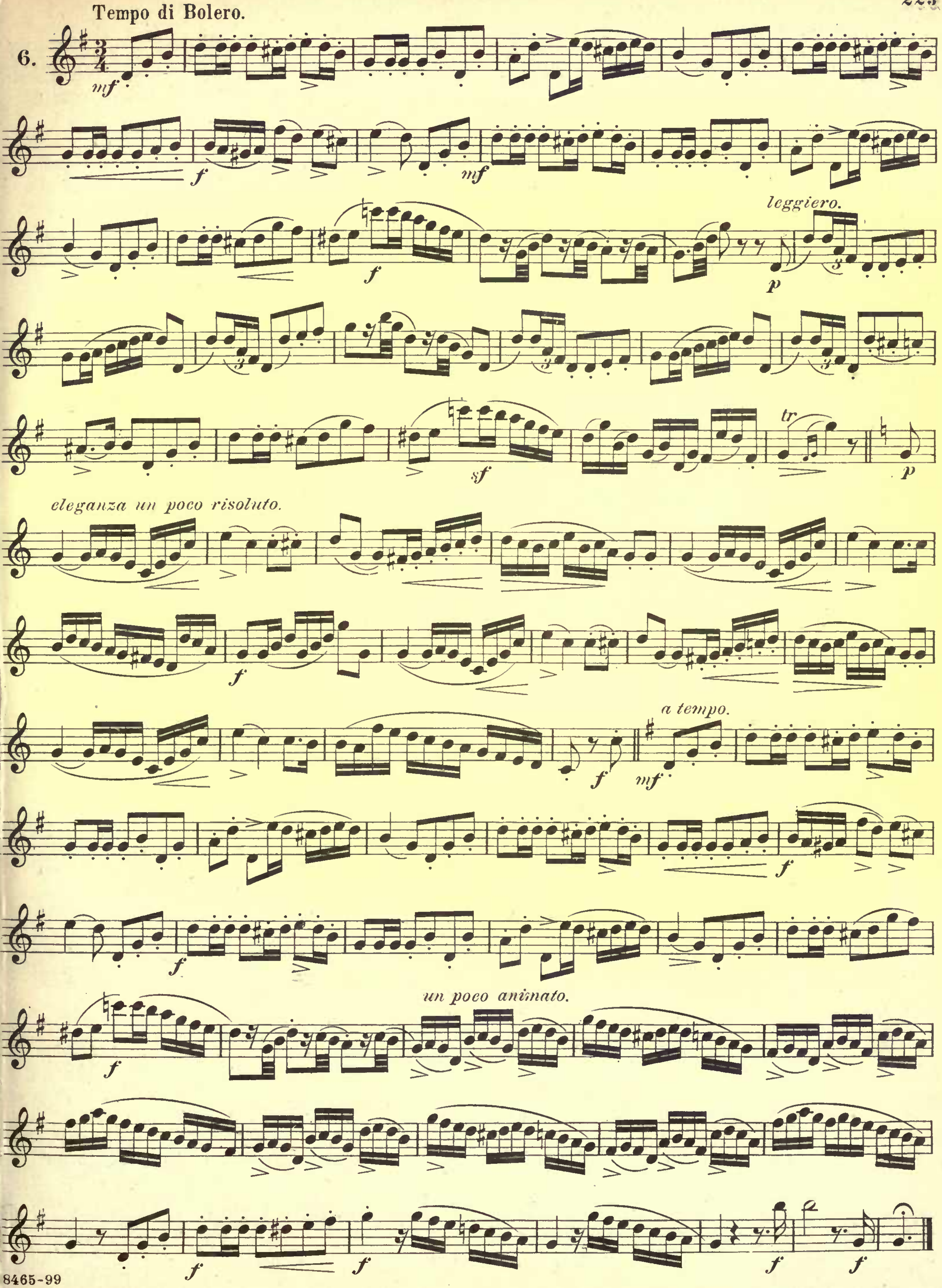

Introduction.
Moderato.
2.
mf
p
ritard.
Andante.
p
f
ritardando.
p
a tempo.
p
p
rall.
a tempo.


Andante con espressione.
3.
p
mf
p
rall.
Allo marcia.
f
f
p


Allegro.
4.
ritard.
p
Andante.
mf
f
un poco animato.
sf
1st time.
2nd time.
con molto.
rit.
in tempo.

GERMAN AIR.


Lento.
5.
p
ritard.
p p p
Andante.
p
mf
p
p
un poco animato.
p
f
f
p
mf
mf
un poco polacca.
f
f
f
p
mf
ritard.
p
a tempo.
mf
un poco animato.
f
f
f
f
f

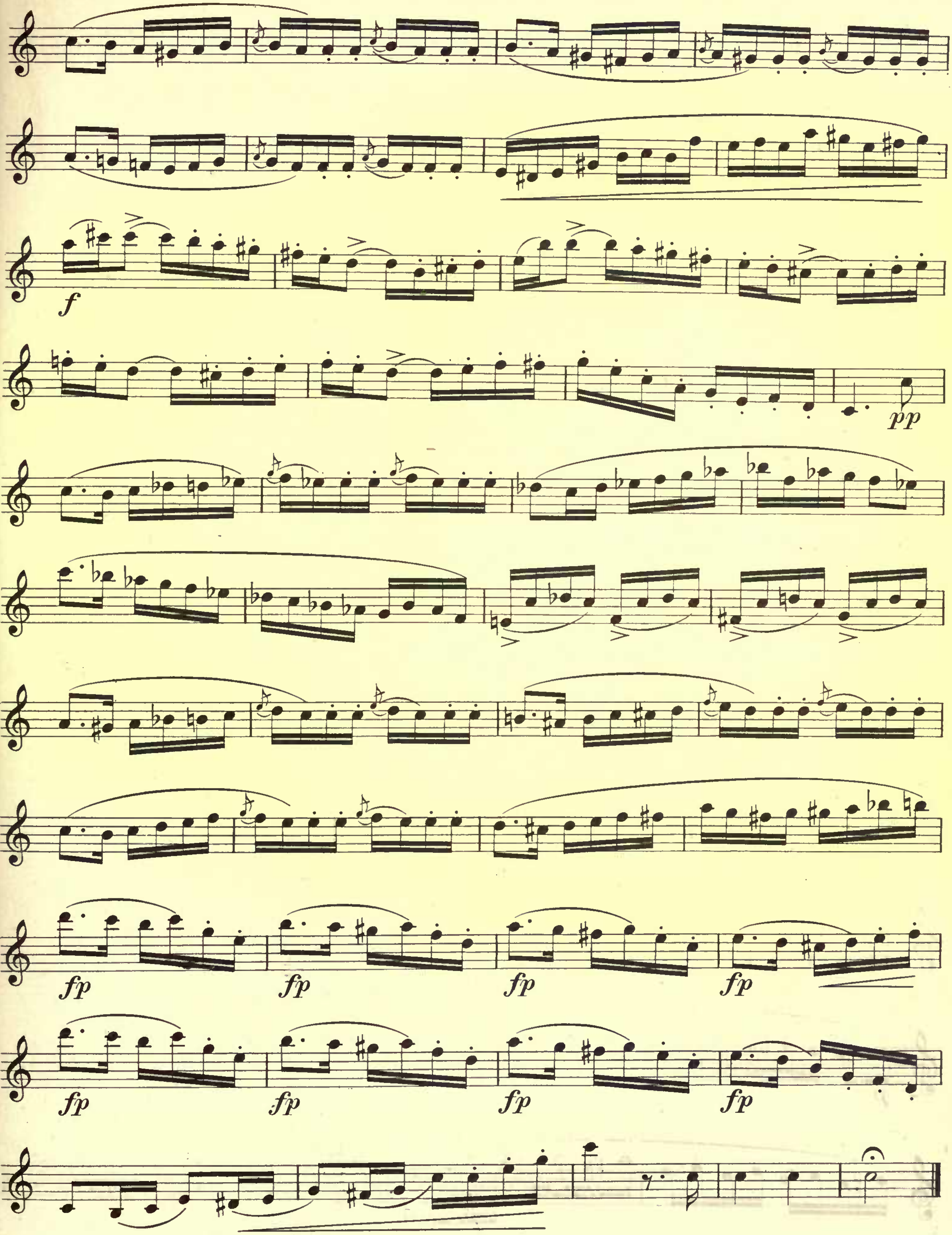

Tempo di Bolero.
6.
mf
f
leggiero.
p
tr
sf
eleganza un poco risoluto.
a tempo.
un poco animato.

BOLERO.

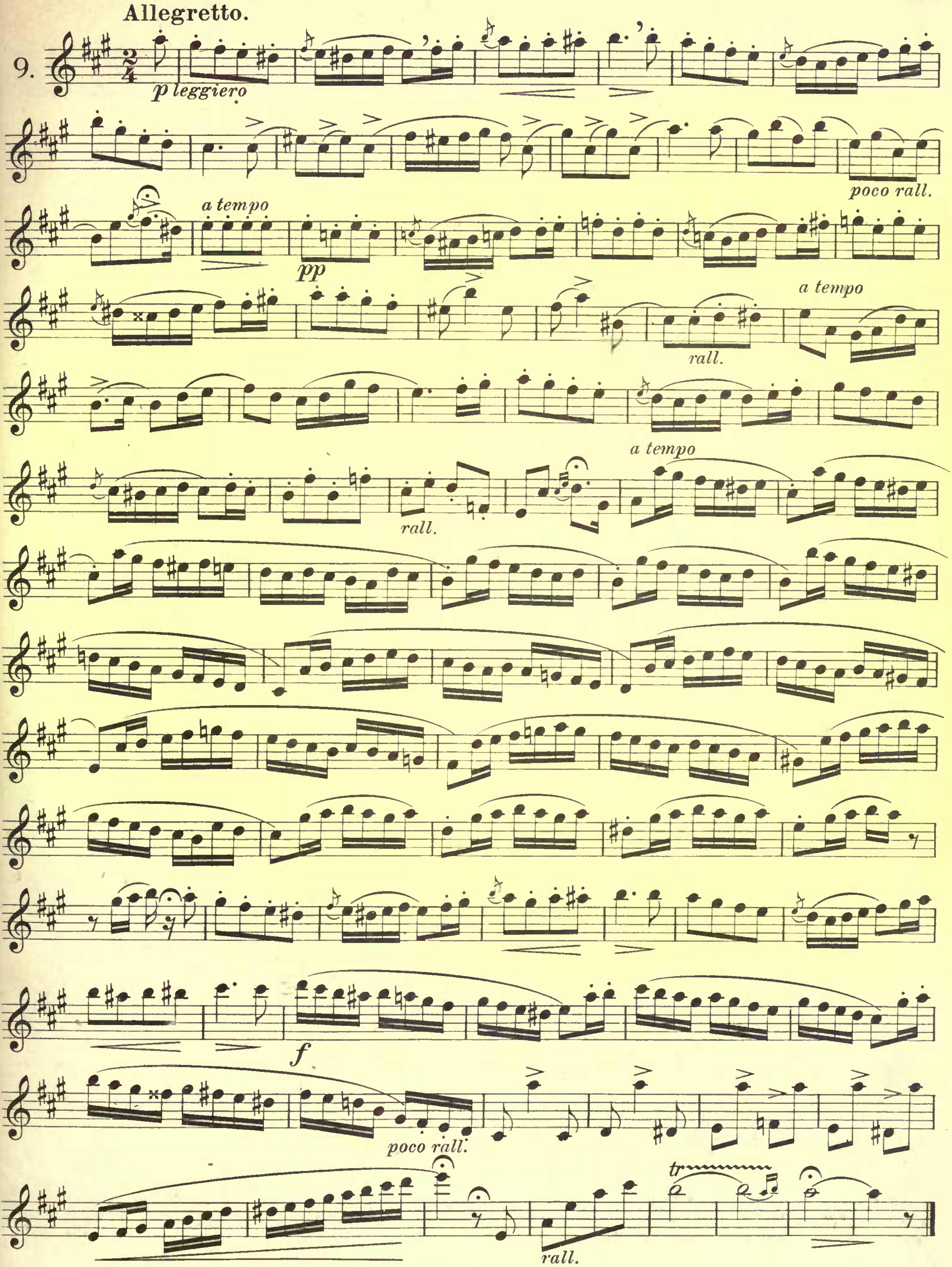

Allegro.
Allegretto.
7.
ritard.
a tempo.
brillante.
risoluto.
f cres - cen - do.

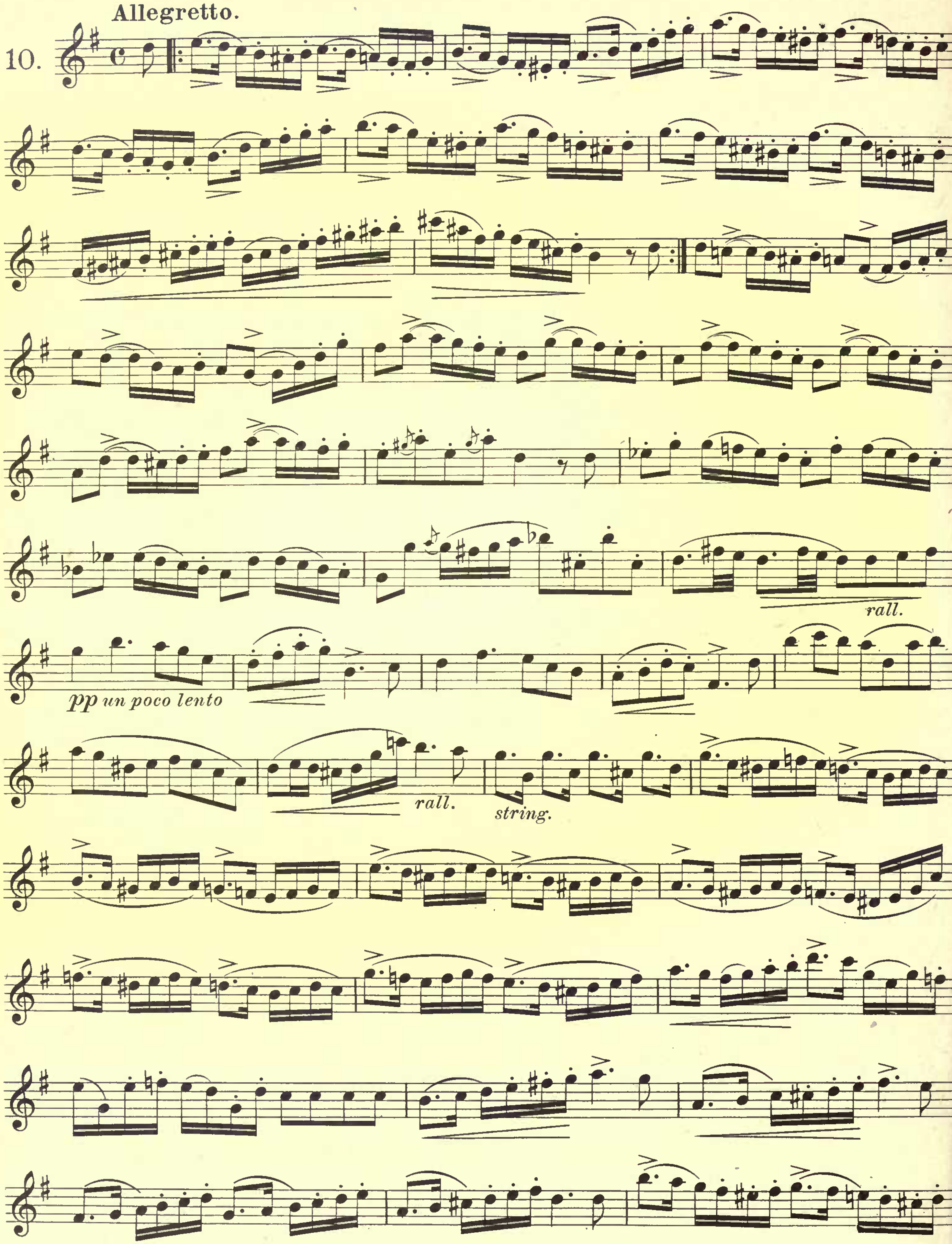

Allegretto.
4.
Allegretto.
5.
Allegretto.
6.

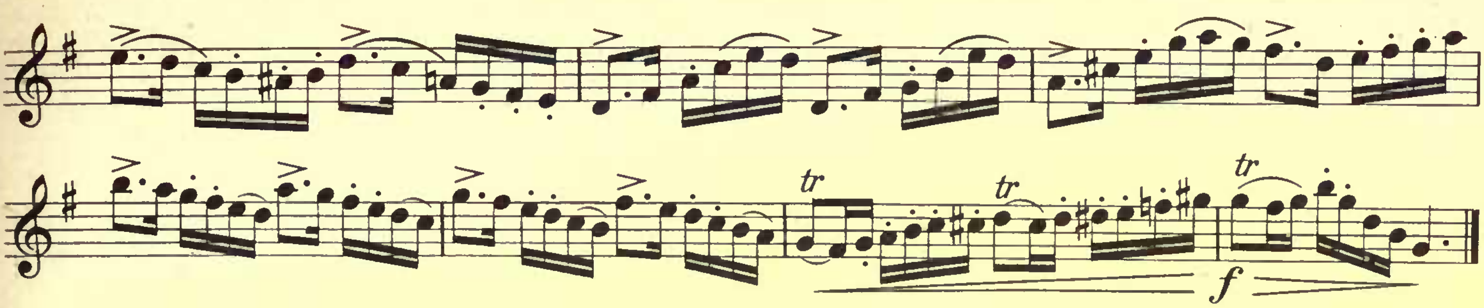

Allegretto.
7.
p
p
rall.
p


f
pp
fp
fp
fp
fp
fp
fp
fp
fp


Allegro.
8.
mf
rall.
string.
rall.
a tempo
f


Allegretto.
9.
p leggiero
poco rall.
a tempo
pp
a tempo
rall.
a tempo
rall.
f
poco rall.
rall.

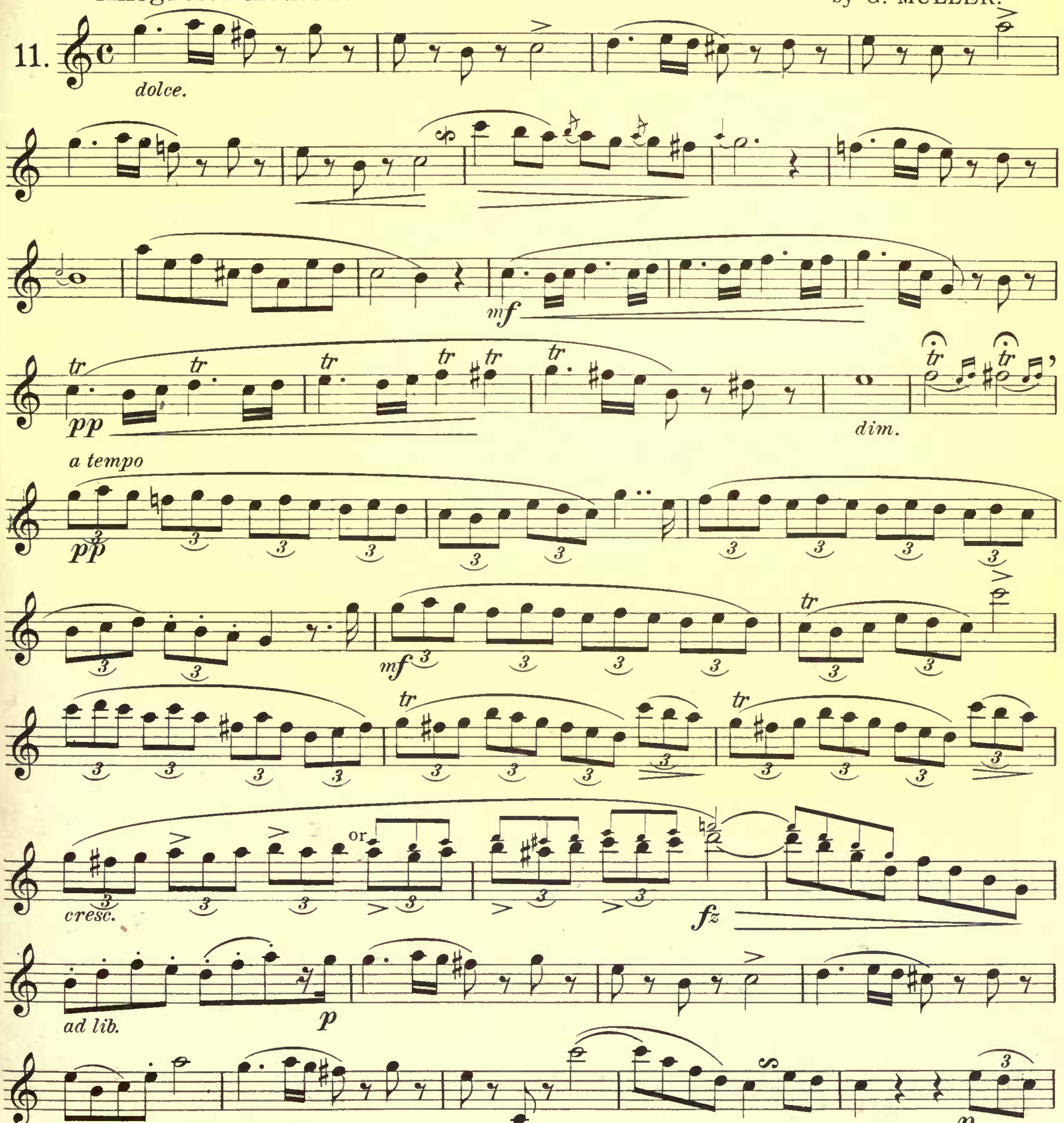

Allegretto.
10.
rall.
pp un poco lento
rall.
string.

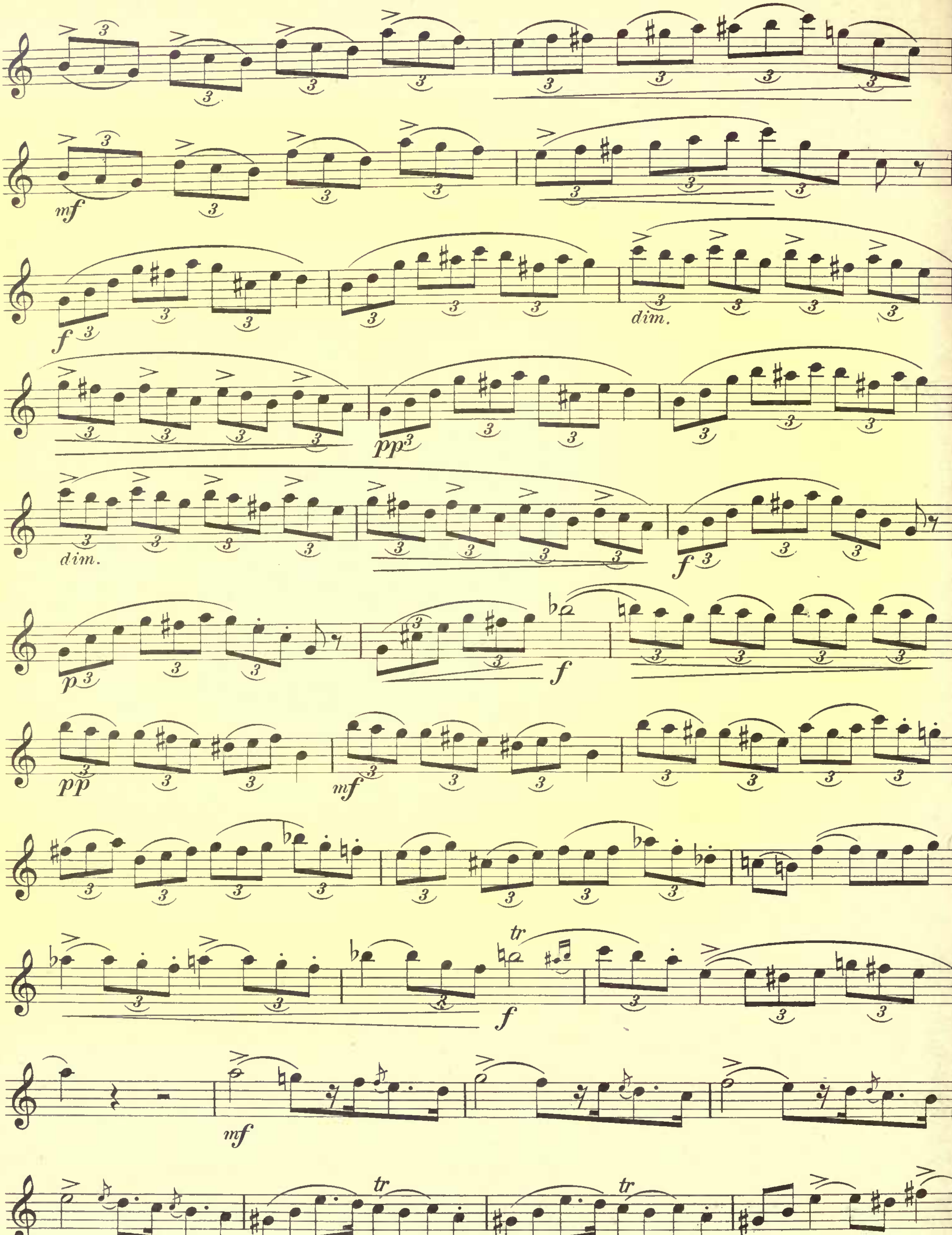


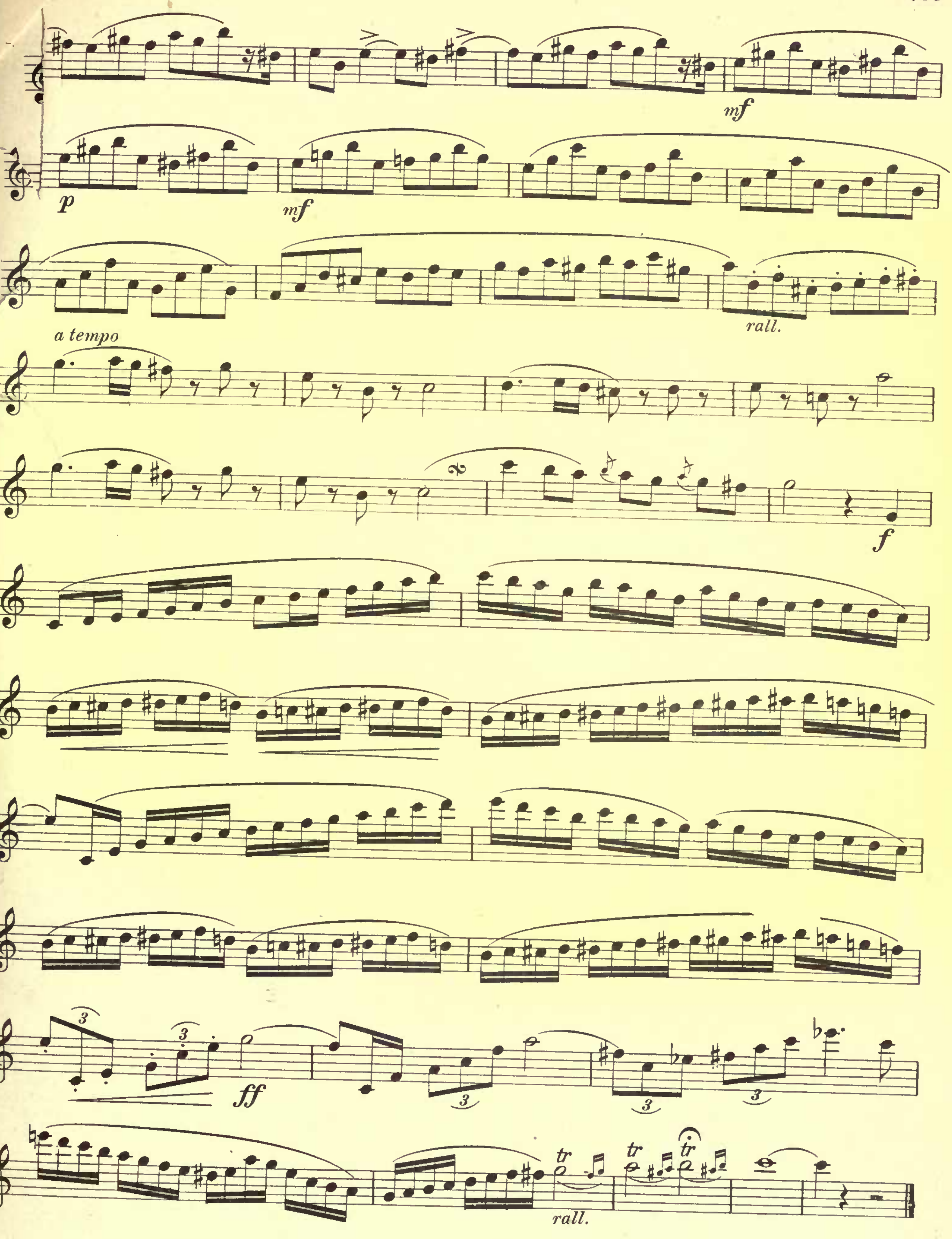
Extract from a Clarinet Solo
by G. MÜLLER.

Allegretto moderato.

11.

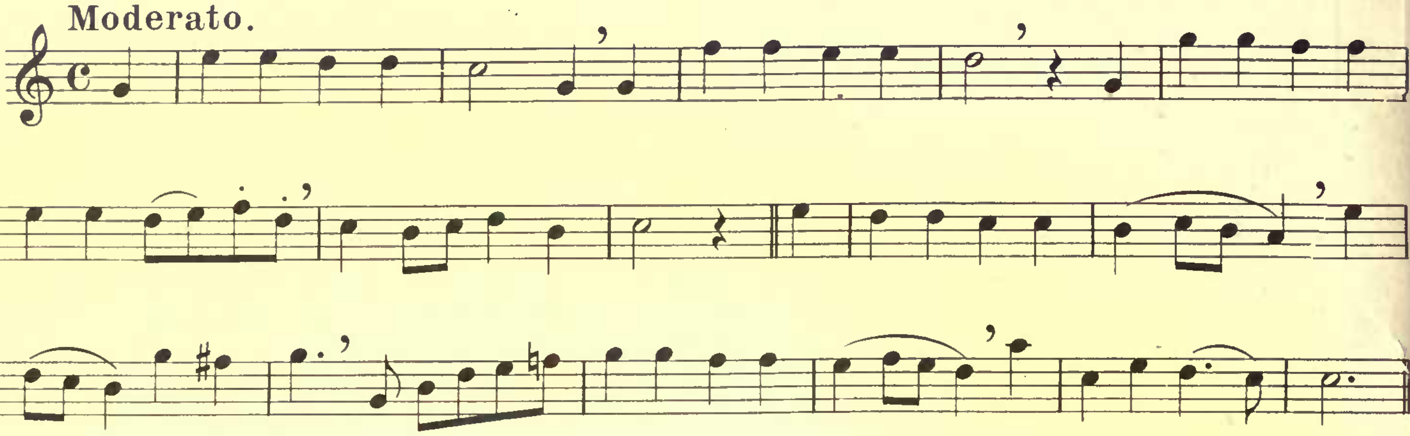



dim.
dim.


mf
p
mf
a tempo
rall.
f
ff
tr
tr
tr
rall.

Theme with Nine Easy Variations.

THEME.
Moderato.



VAR. I.
Moderato.



VAR. II.
Moderato.



VAR. III.

Moderato.

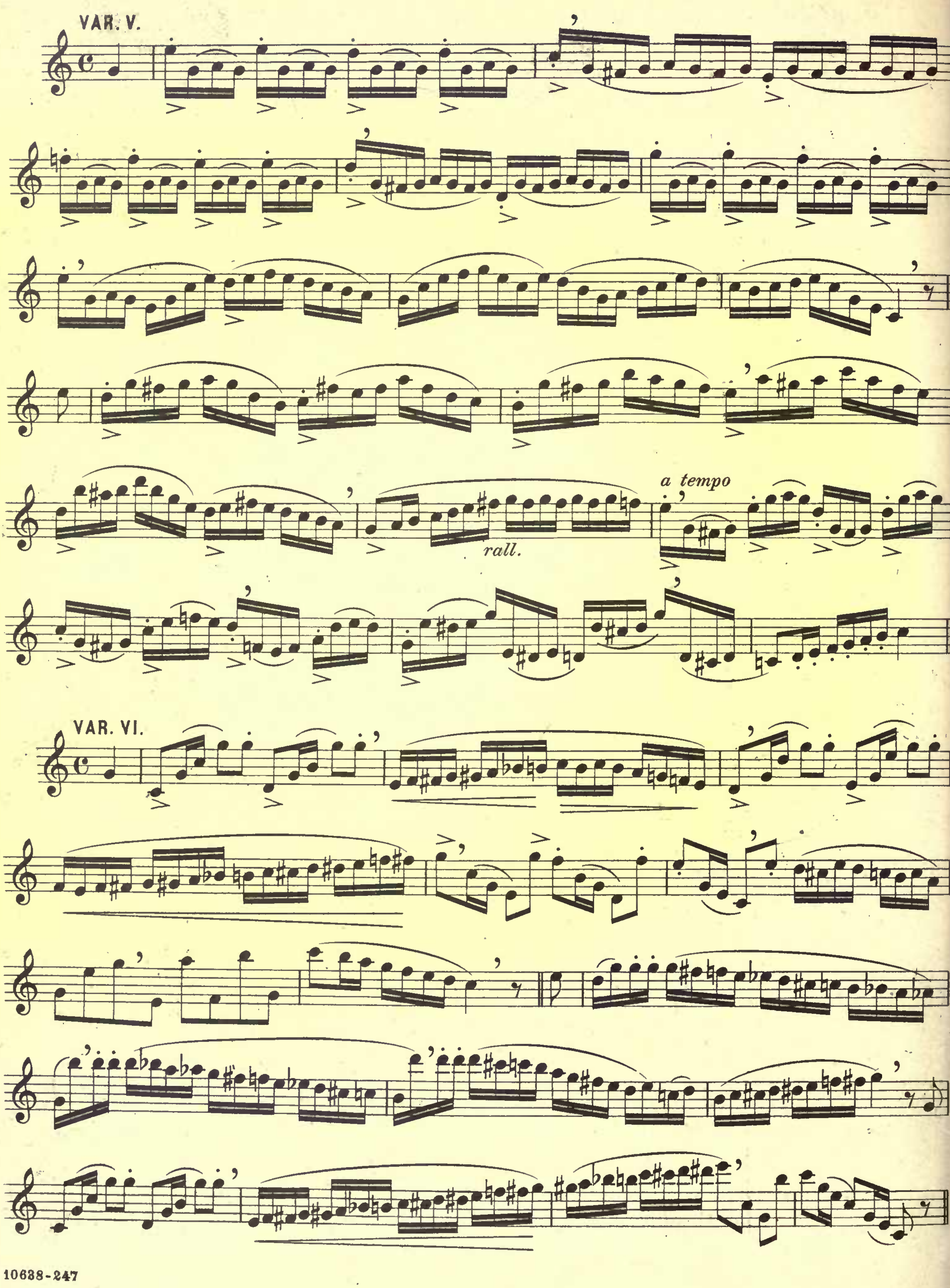


The following variations to be practised slowly at first, and increasing the time as the fingering gets easier.

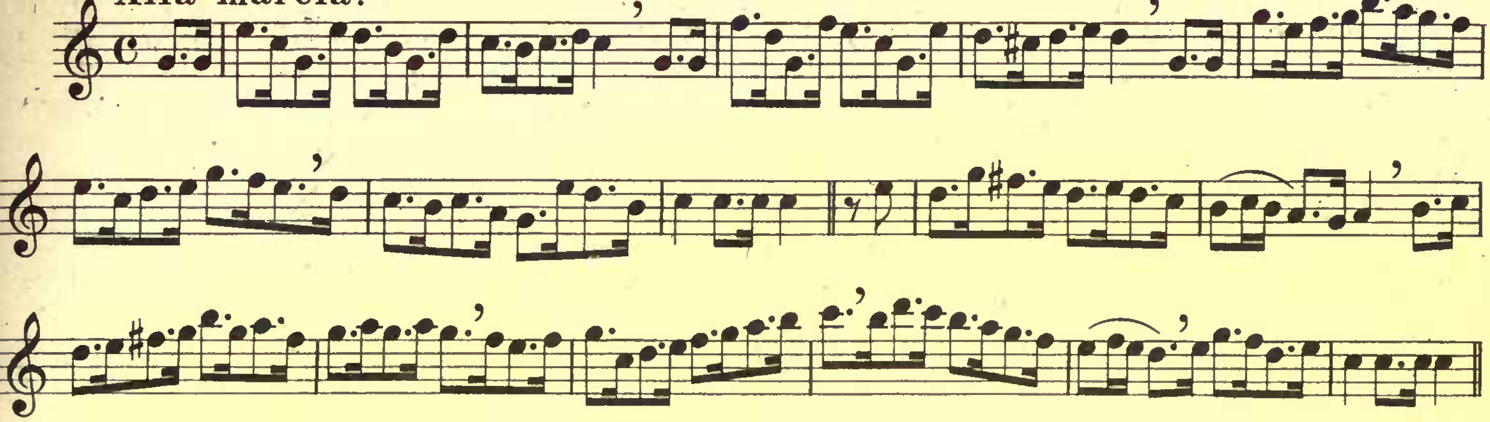
VAR. IV.



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VAR. V.
rall.
a tempo
VAR. VI.

VAR. VII.
Alla marcia.



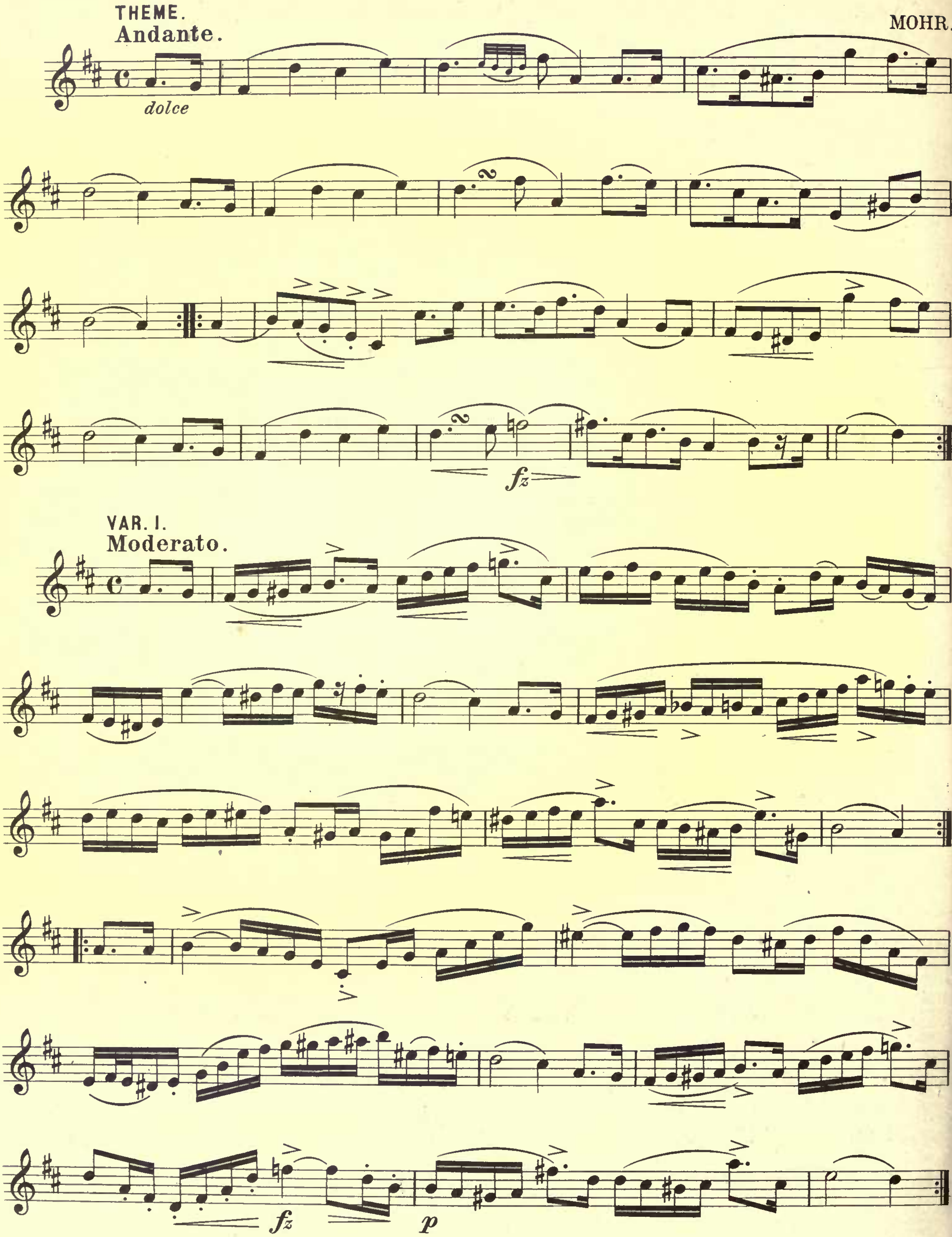
VAR. VIII.
Alla Valse.

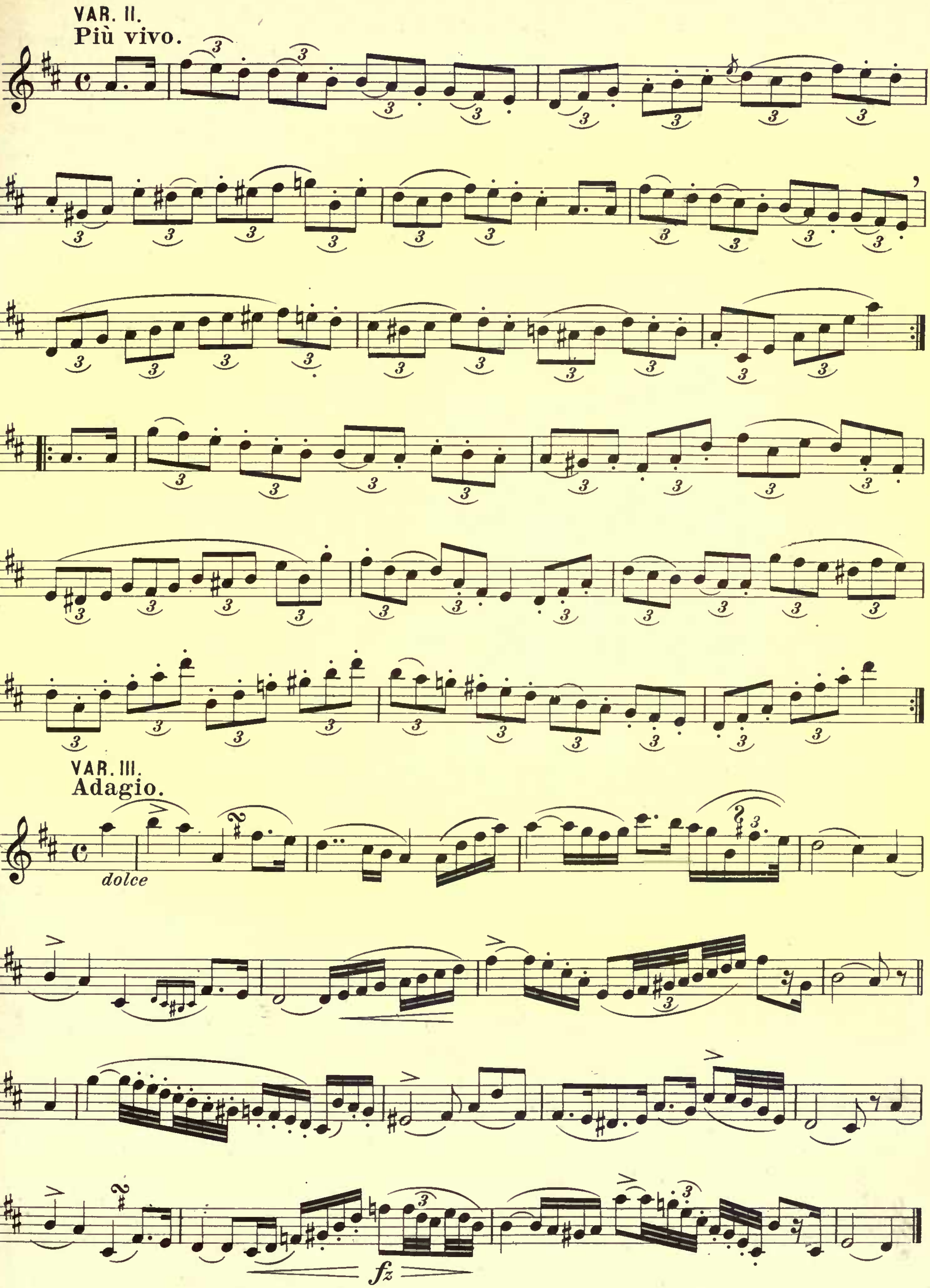


VAR. IX.
Alla Polacca.



Theme with Variations.




VAR. II.
Più vivo.
VAR. III.
Adagio.
dolce
fz


VAR. IV.
tr
p
rall.
tr
ad lib.
FINALE.
Poco Allegro.
f
fz
tr
ff

Twenty Studies.

For Saxophone.

A. MAYEUR.
Revised by Paul de Ville.

Andante.

1



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Andante.



Andante.




Moderato.
4.

Allegro moderato.

5.



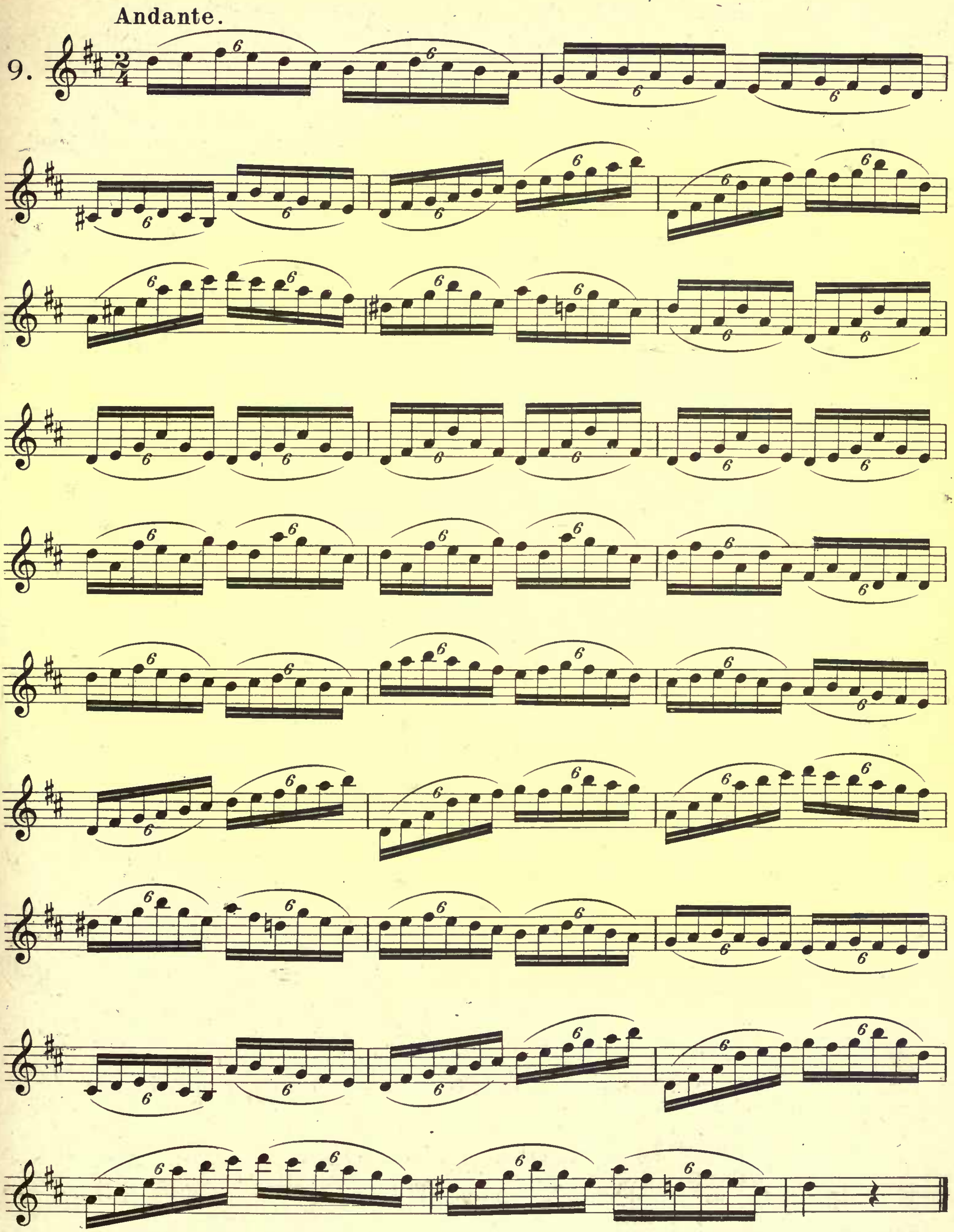
6. **Larghetto.**





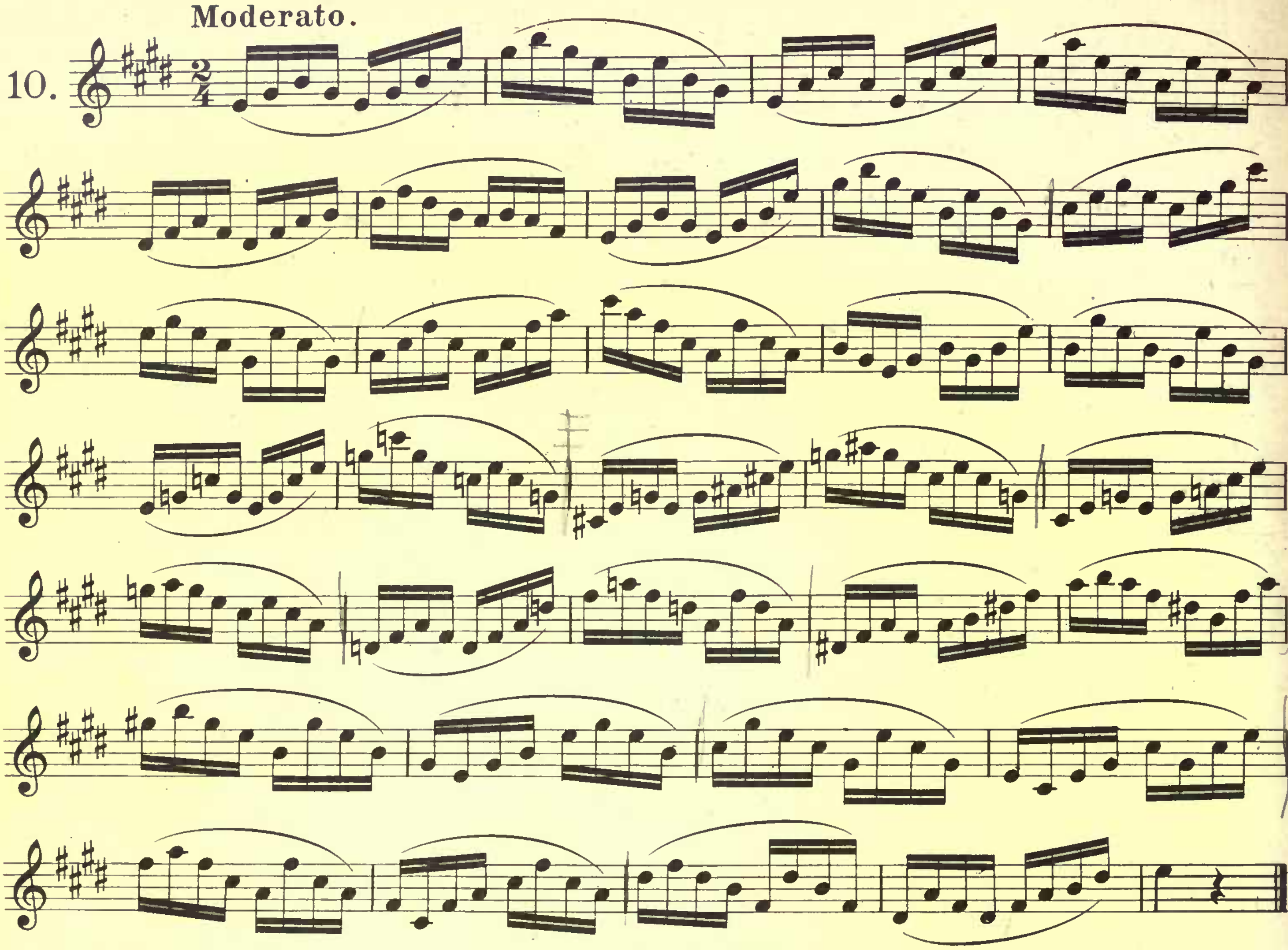
10639-103


Moderato.
8.


Andante.
9.

Moderato.

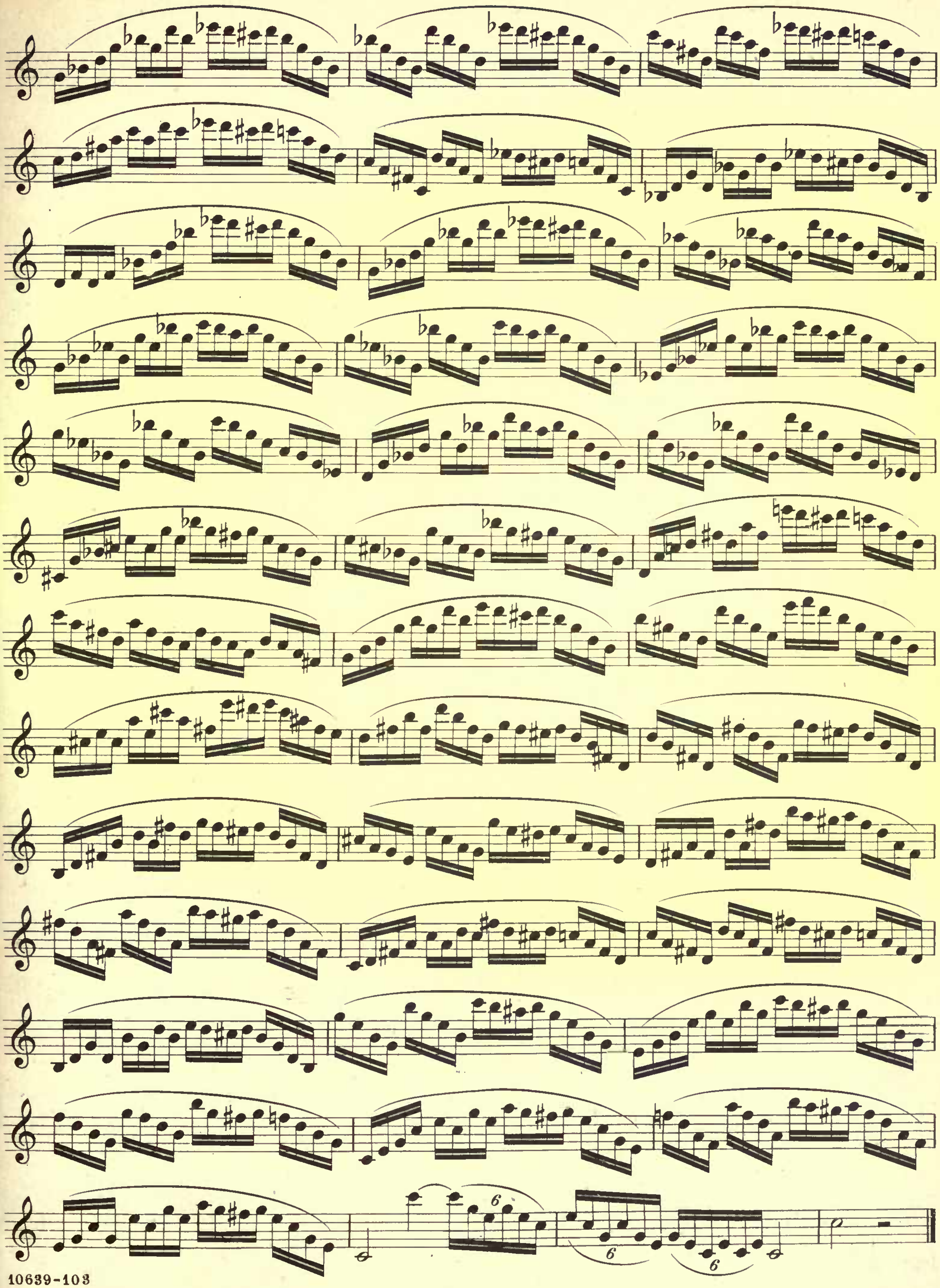
10.



Moderato.

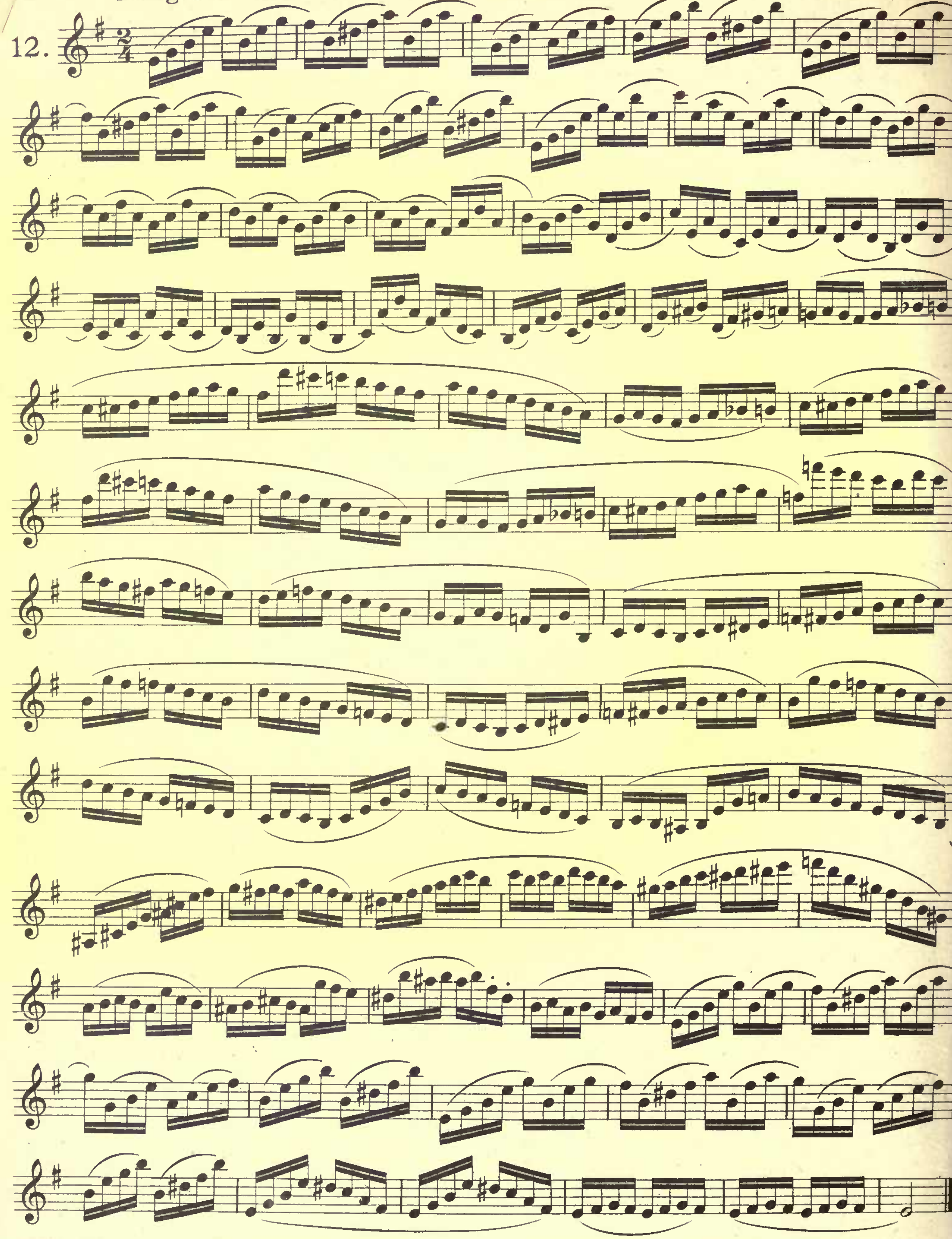
11.




6
6
6

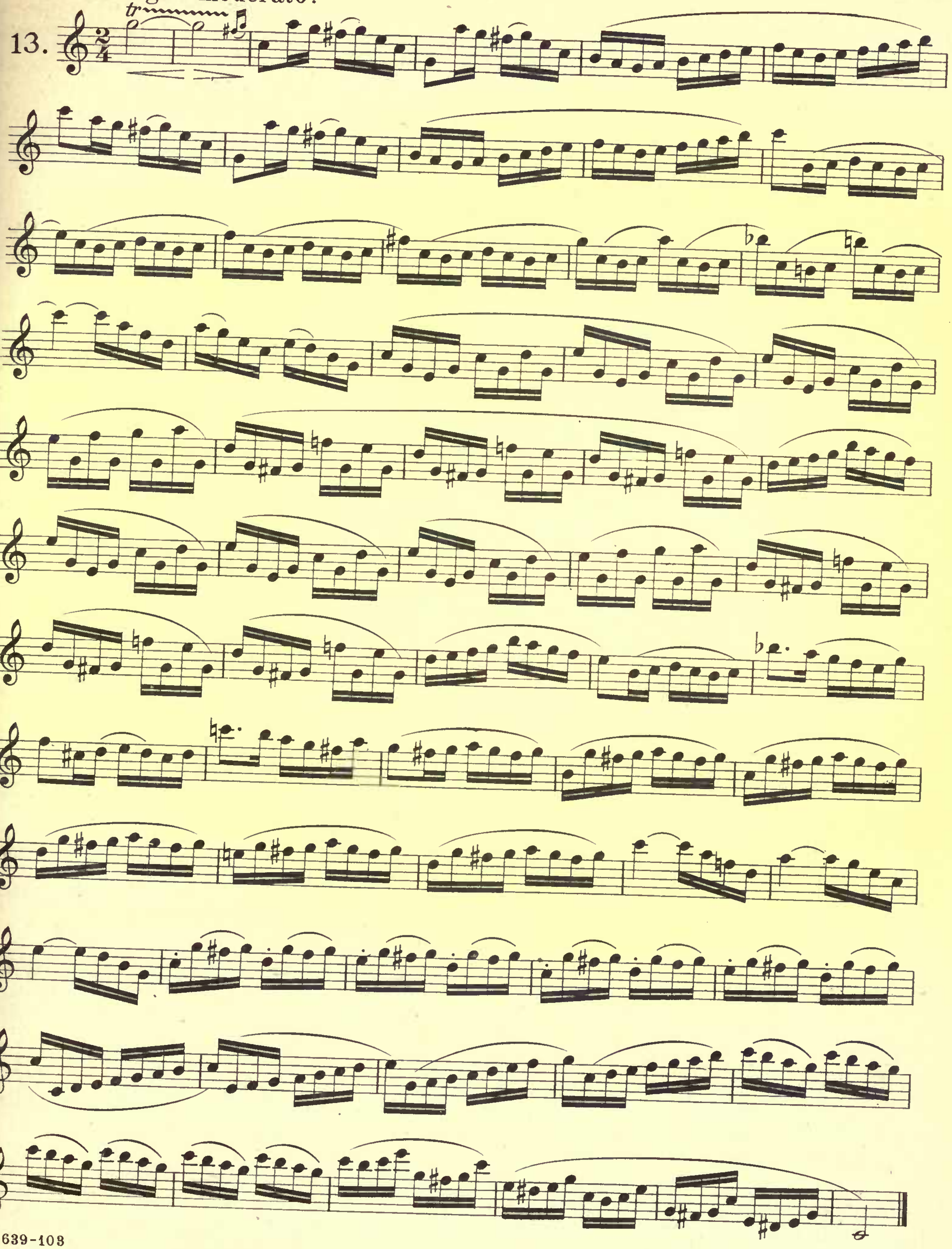
Allegro moderato.

12.



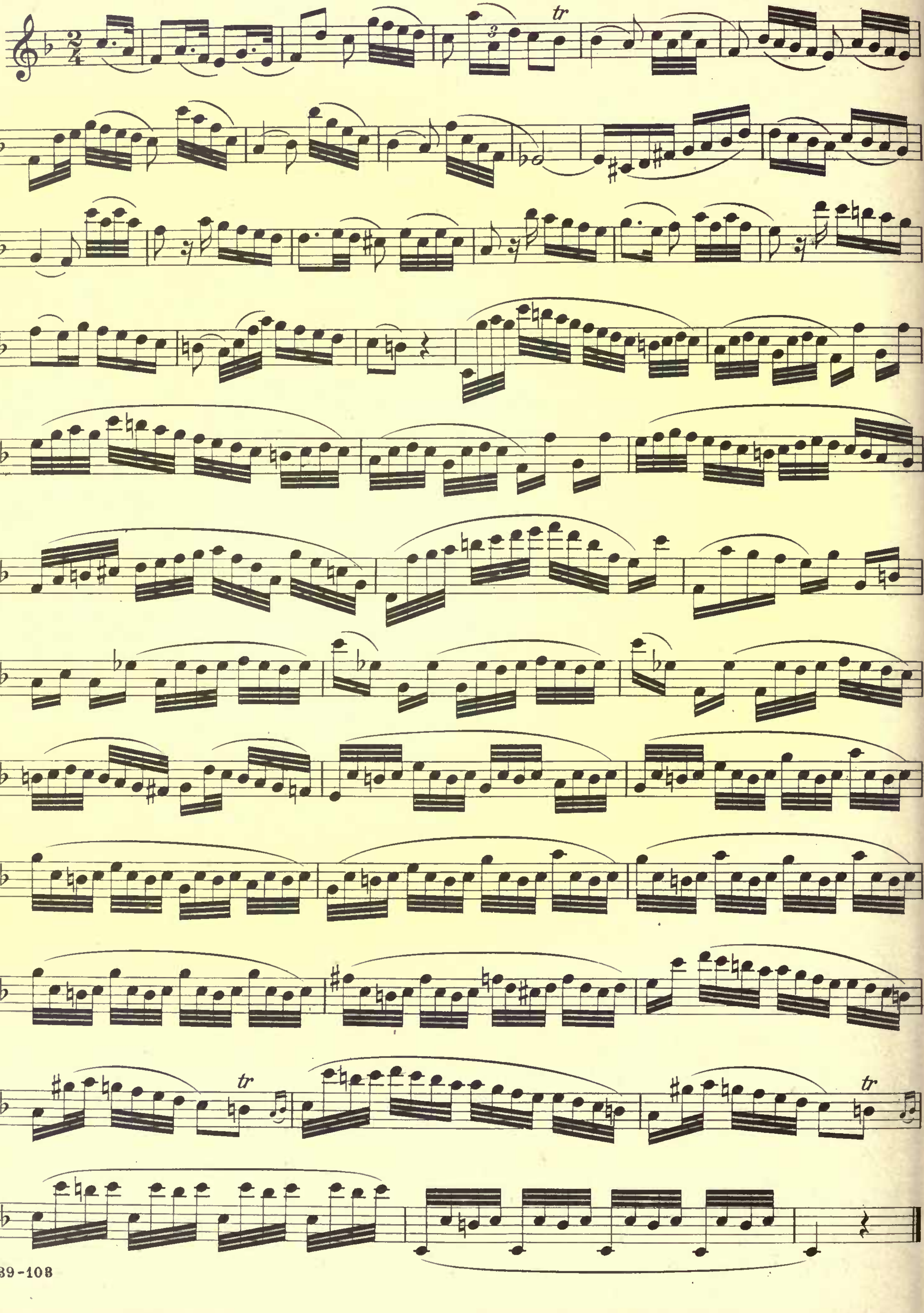
Allegro moderato.

13.

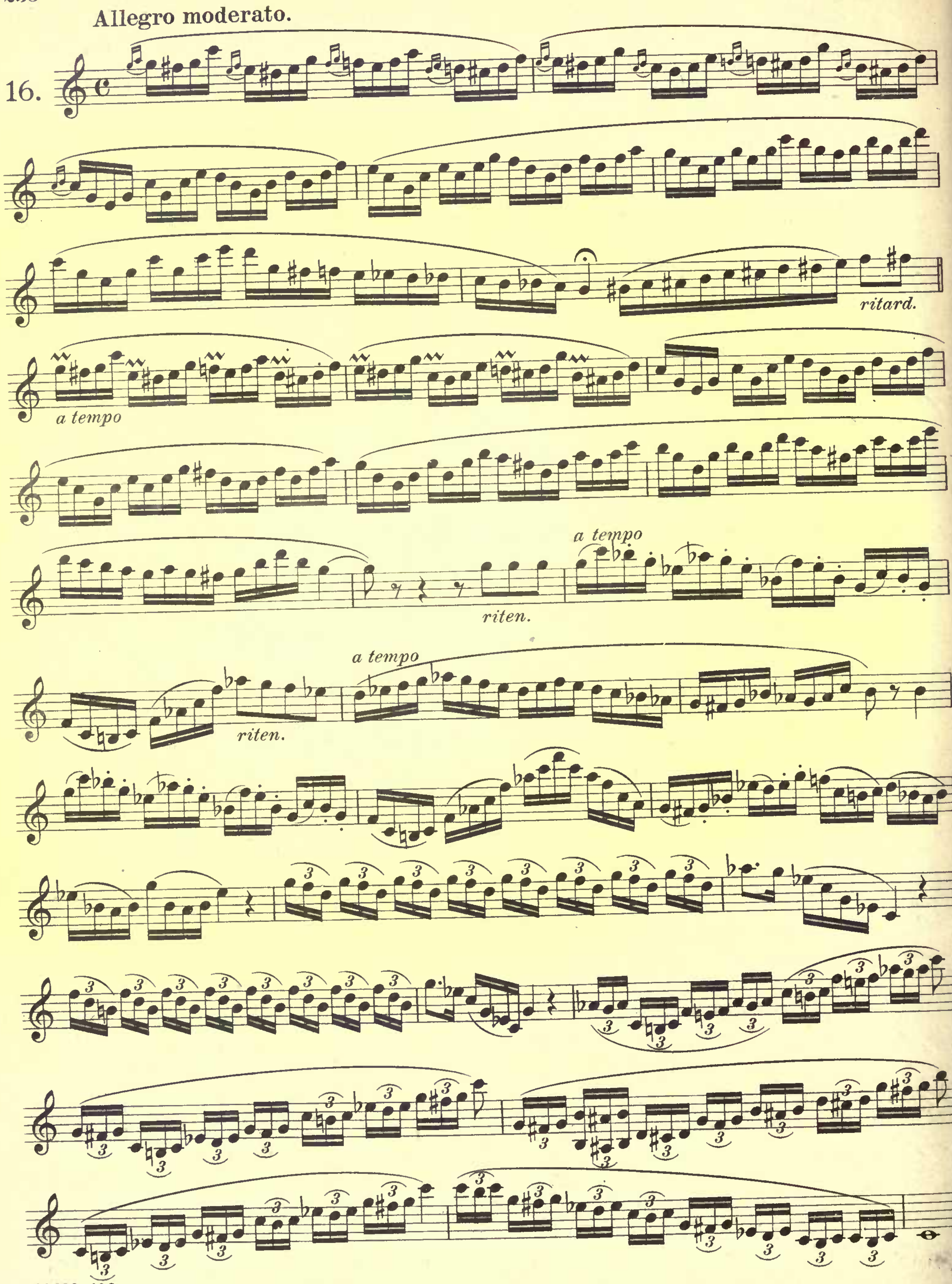


Moderato. Count four beats to a bar.

14.




Moderato.
15.
f
dim.
p
cresc.


Allegro moderato.
16.
ritard.
a tempo
a tempo
riten.
a tempo
riten.


Andante moderato.
17.

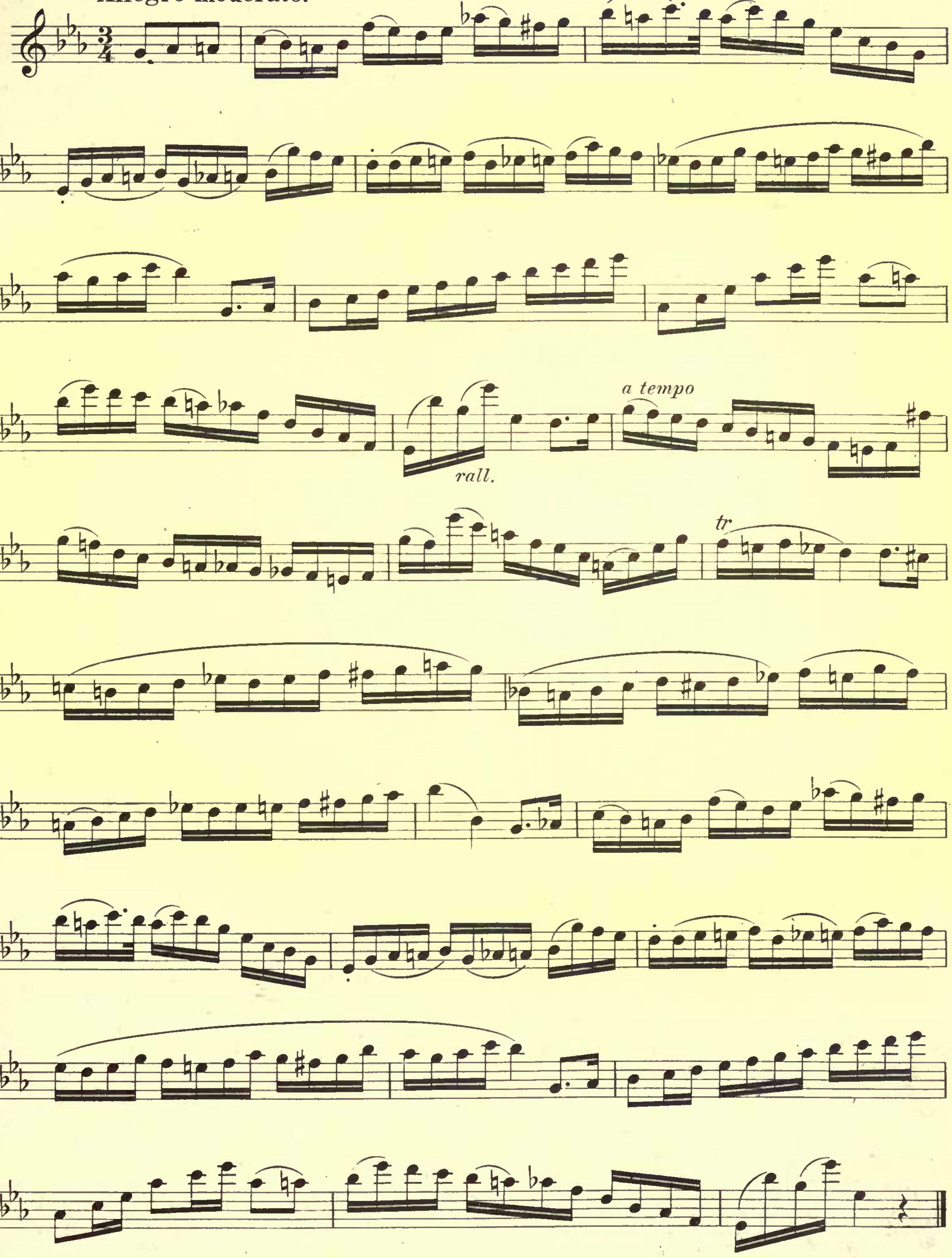
Allegro moderato.

18.

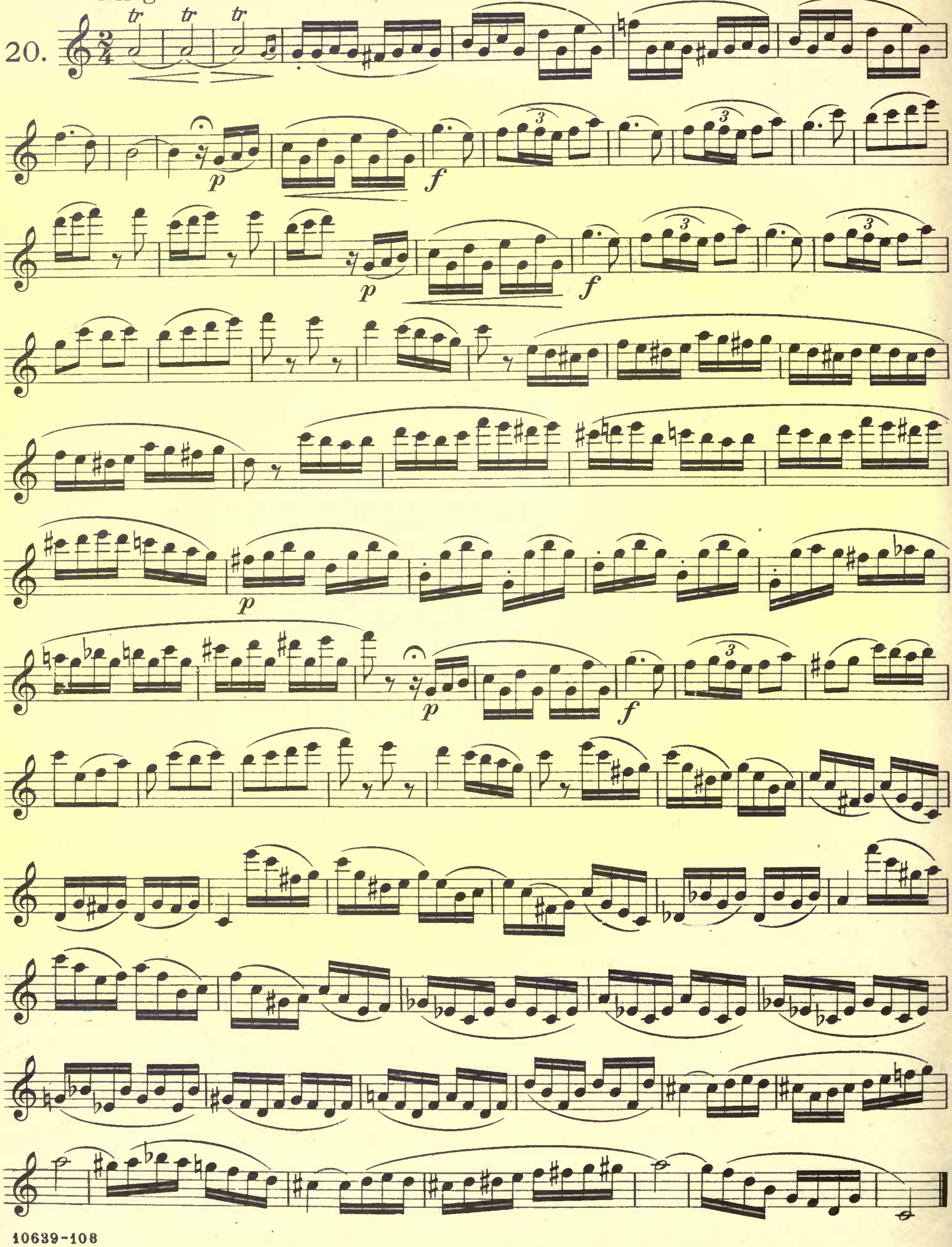


Allegro moderato.

19.



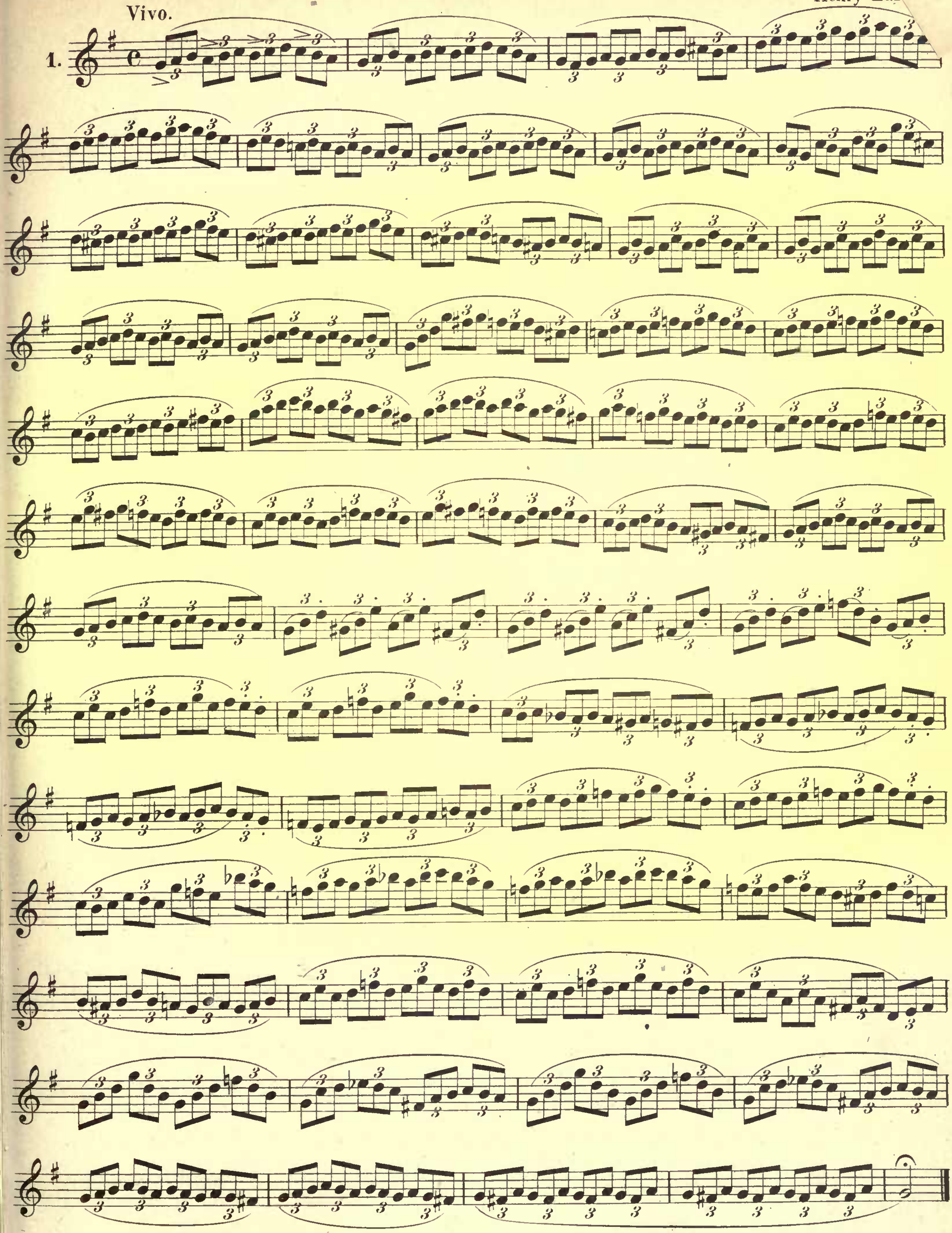
Allegro moderato.



FIFTEEN STUDIES IN THE MEDIUM REGISTER.

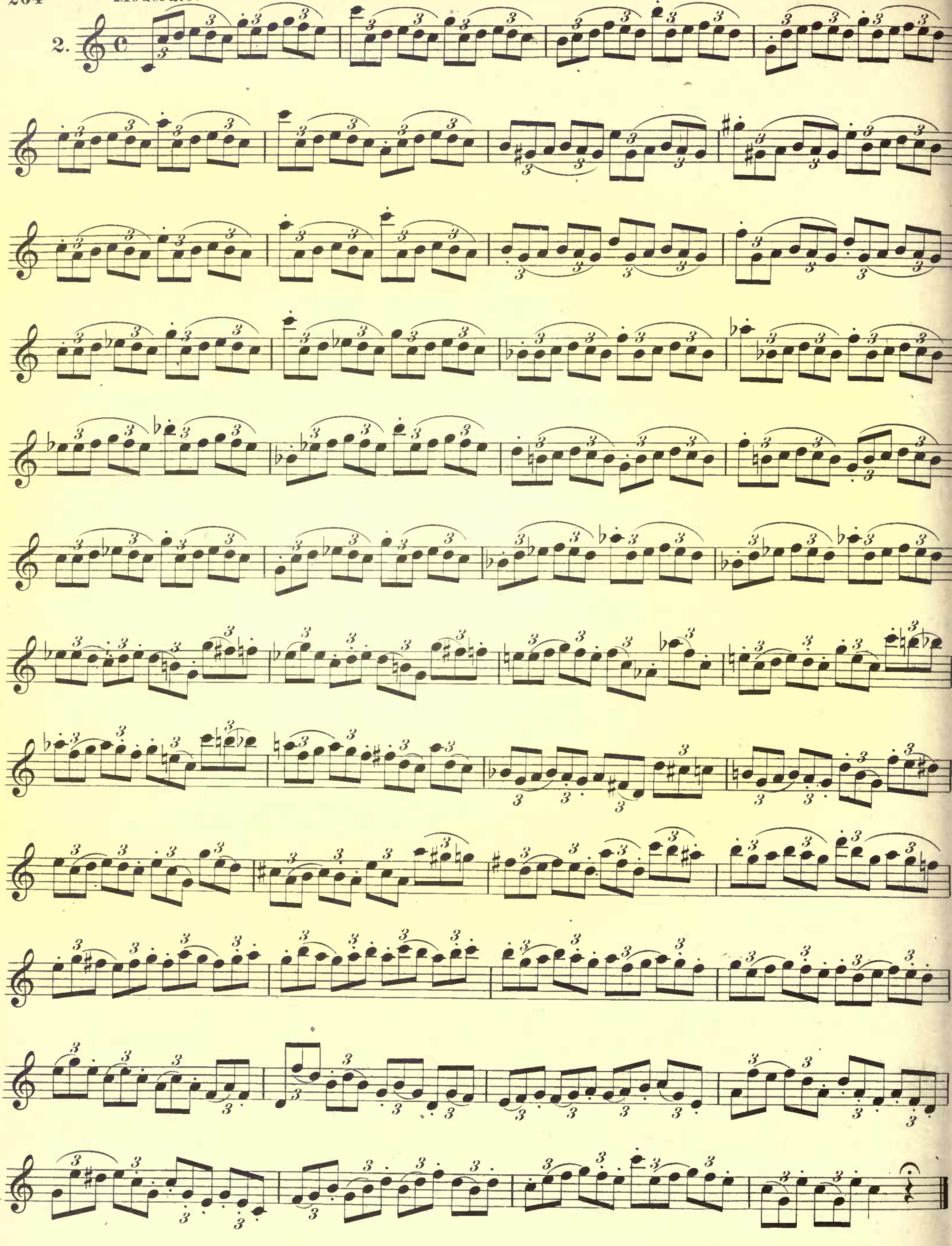
Edited by Paul de Ville.

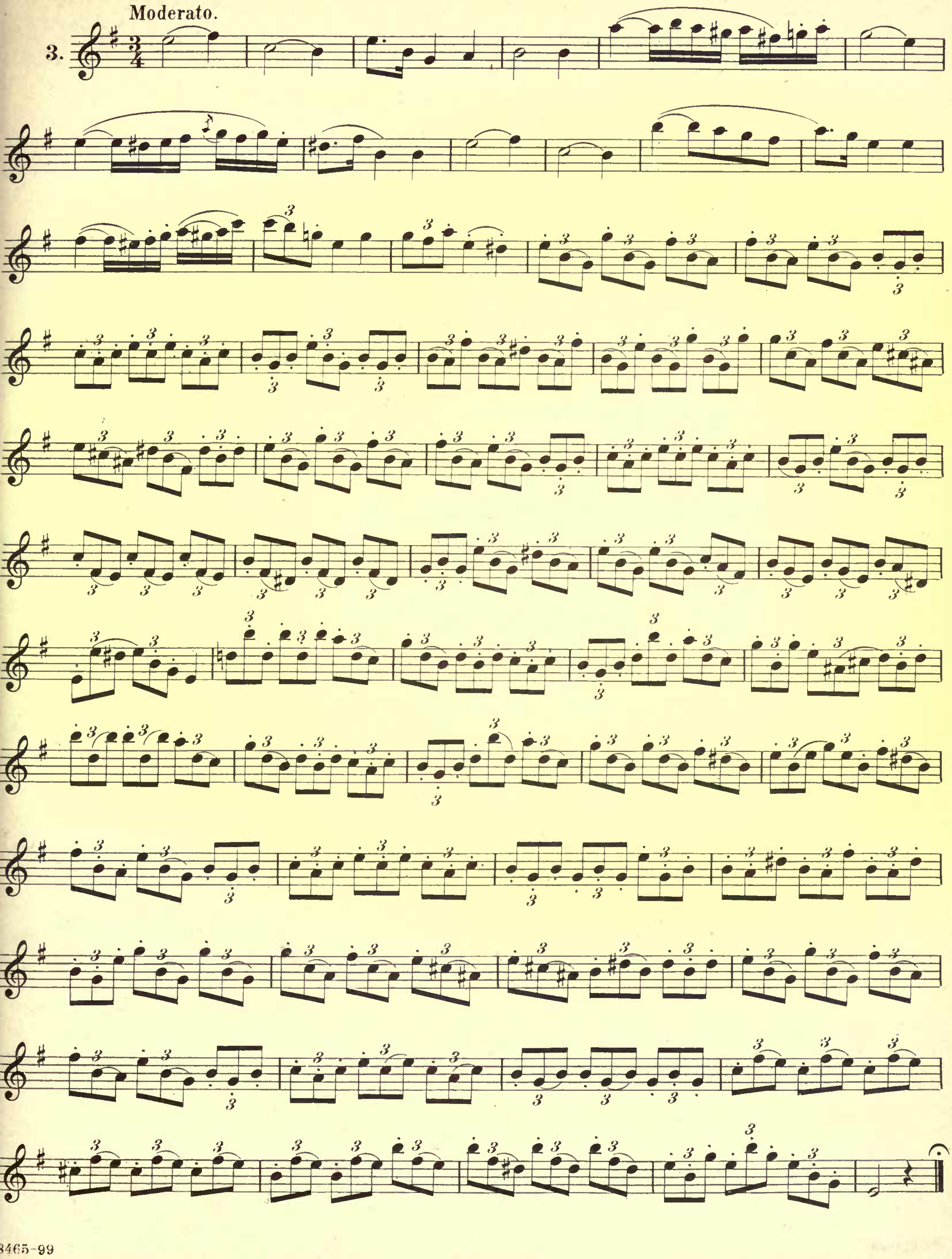
Henry Laz

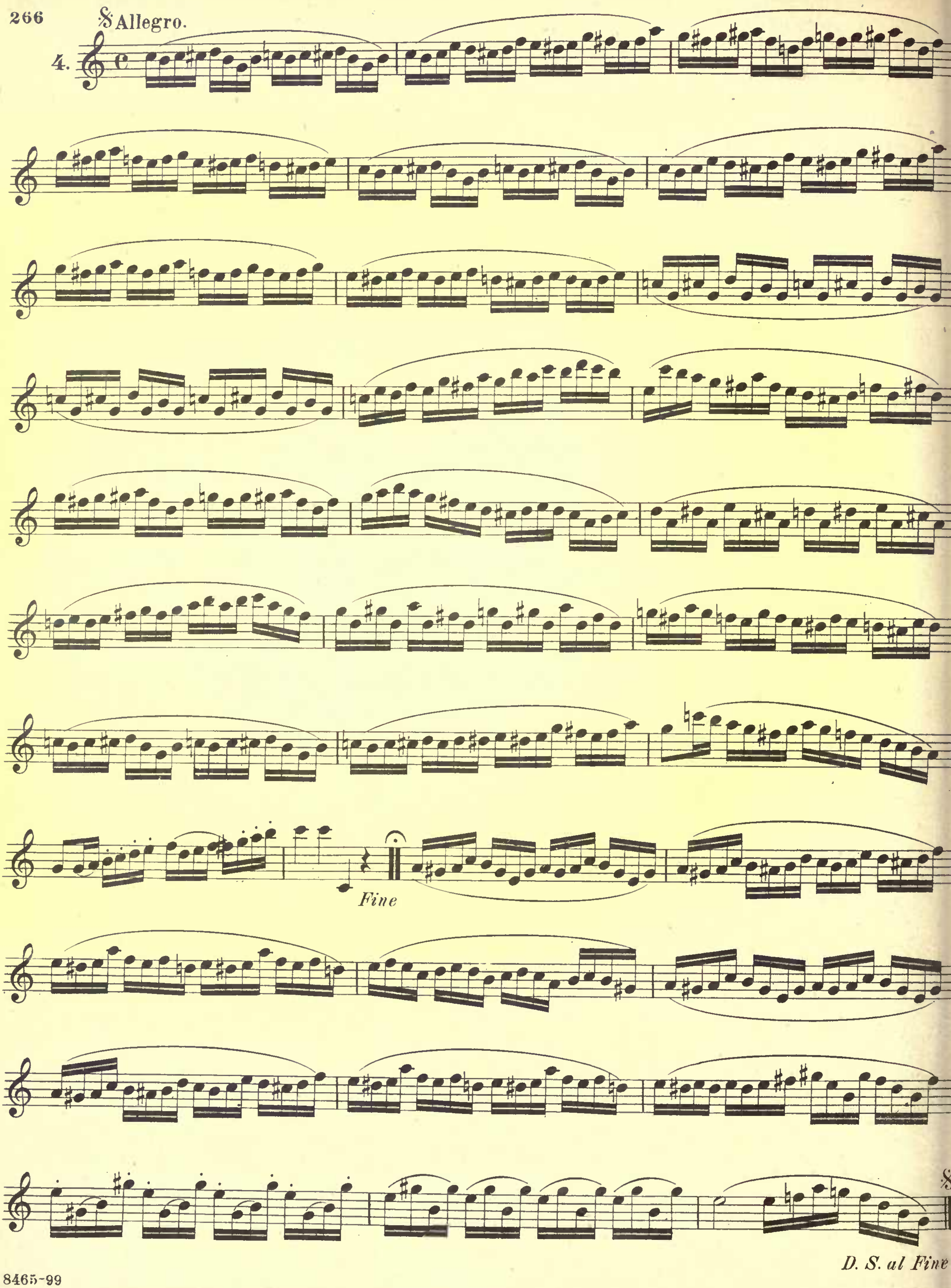


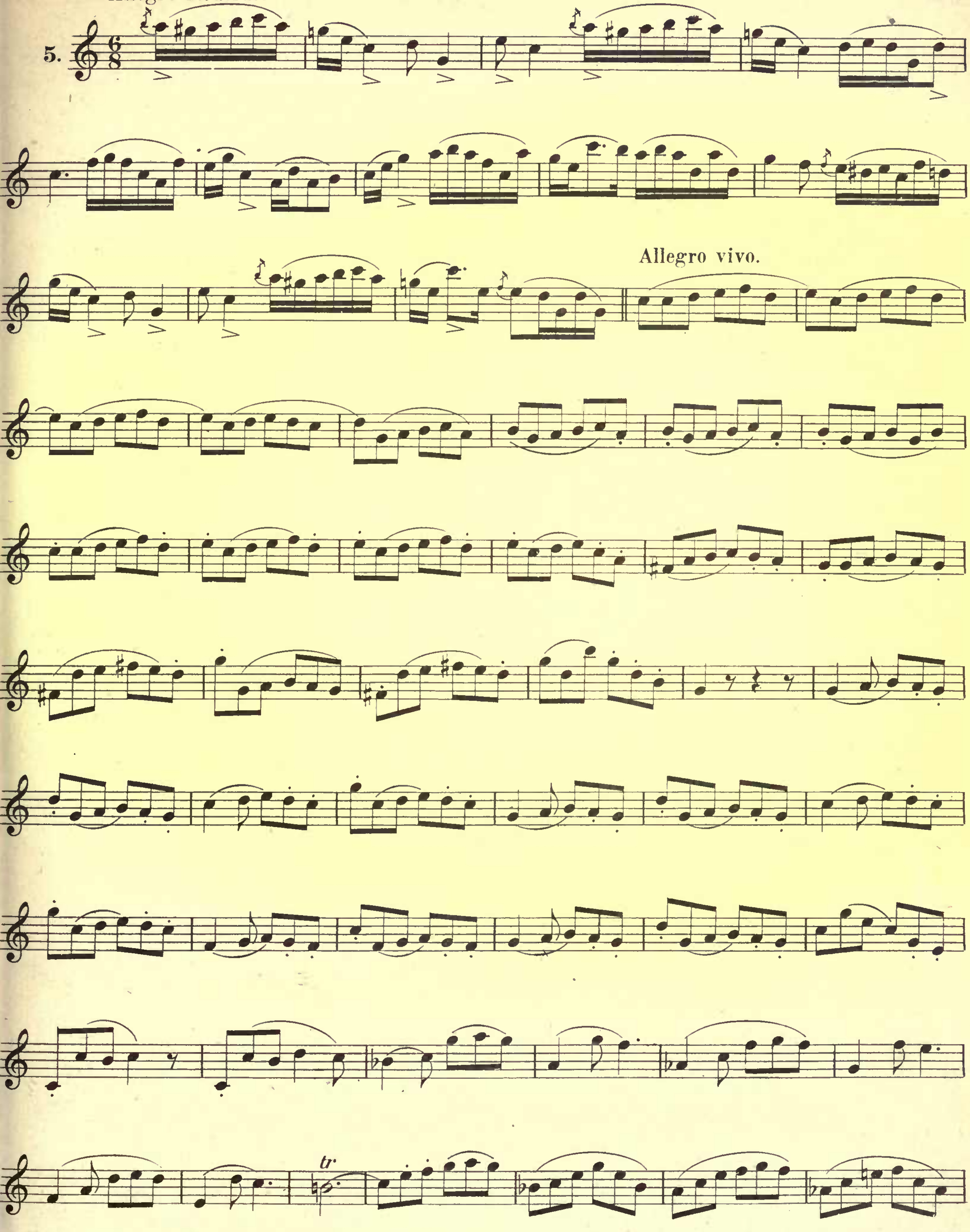
Moderato.

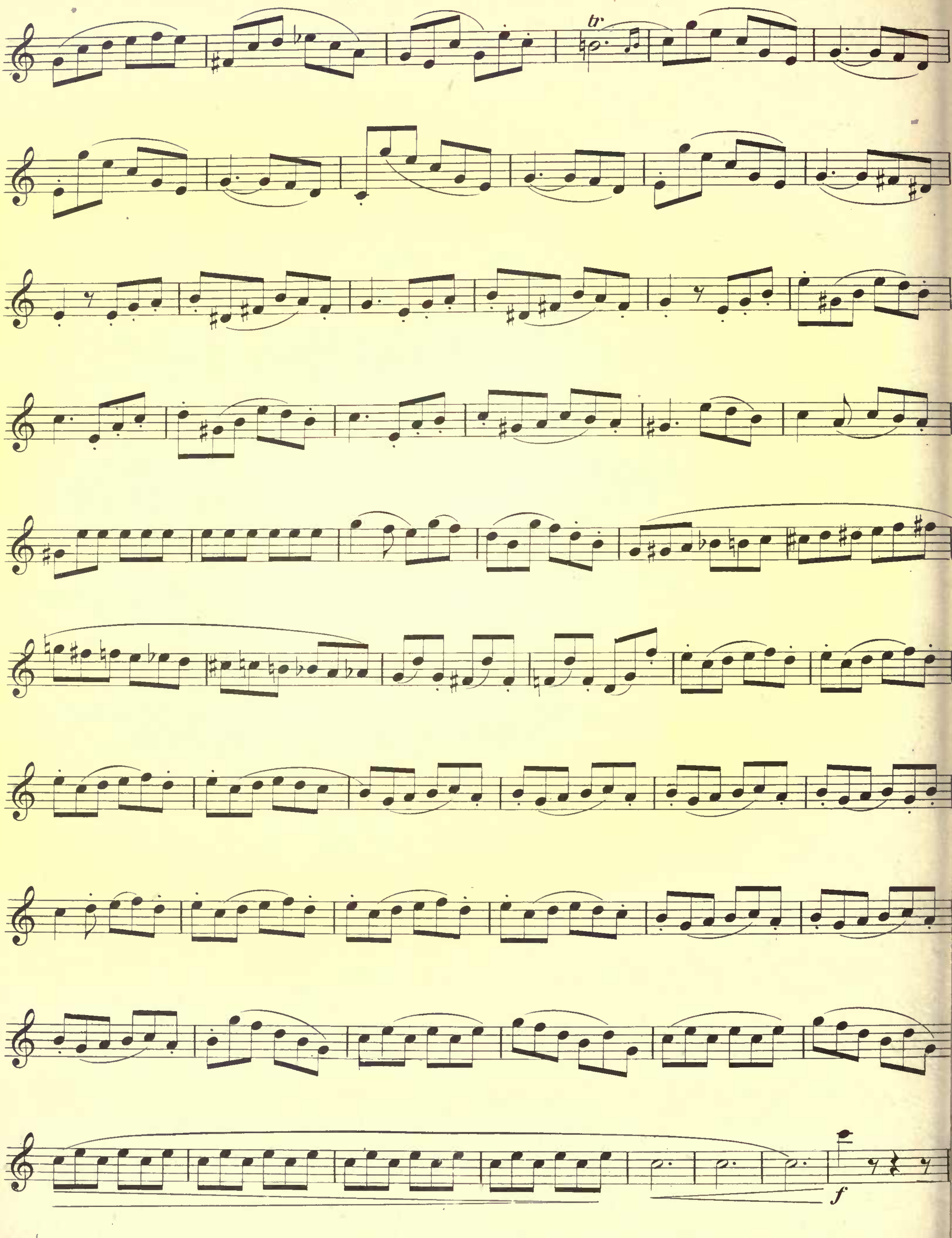
2.

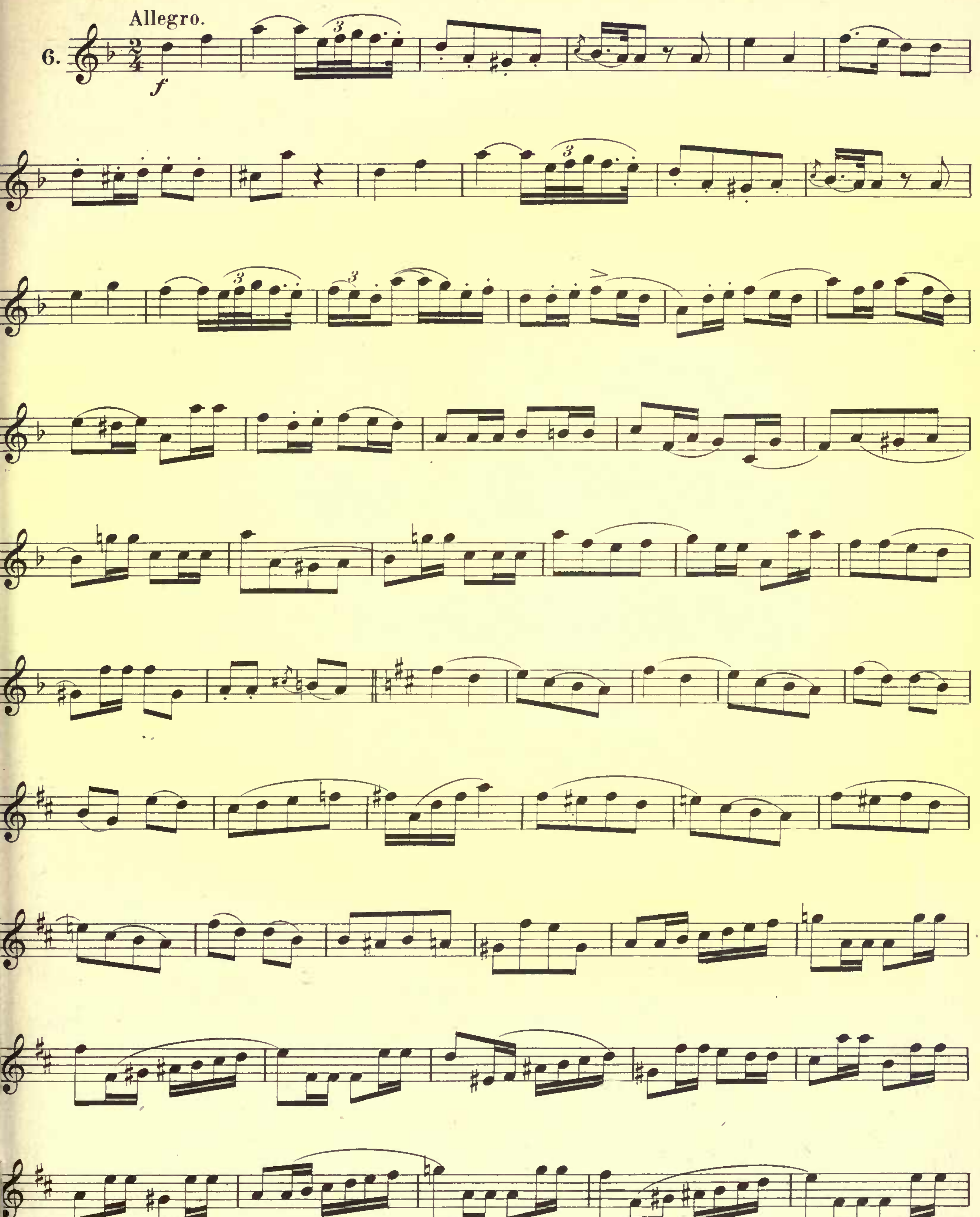


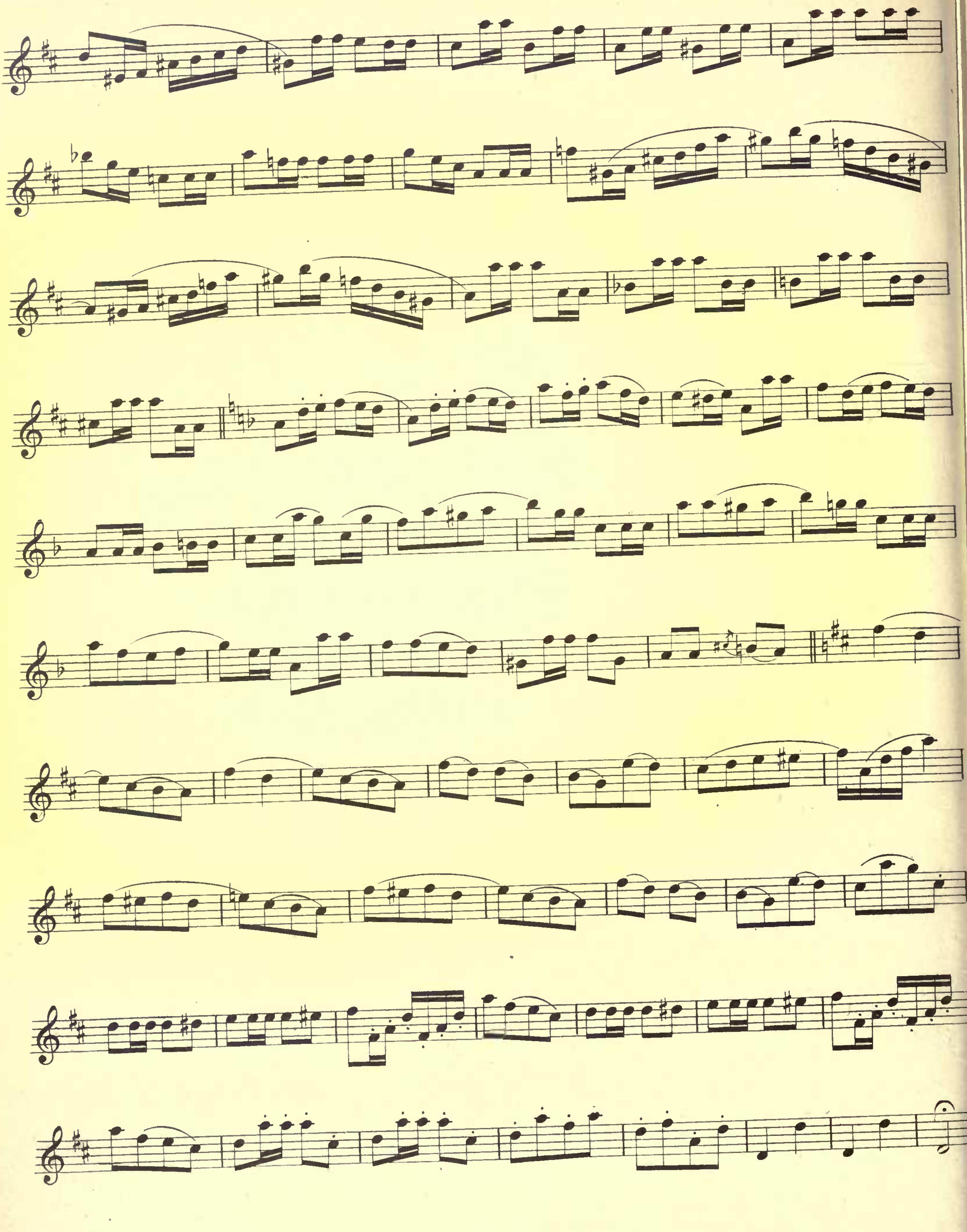

Moderato.
3.


Allegro.
4.
Fine
D. S. al Fine

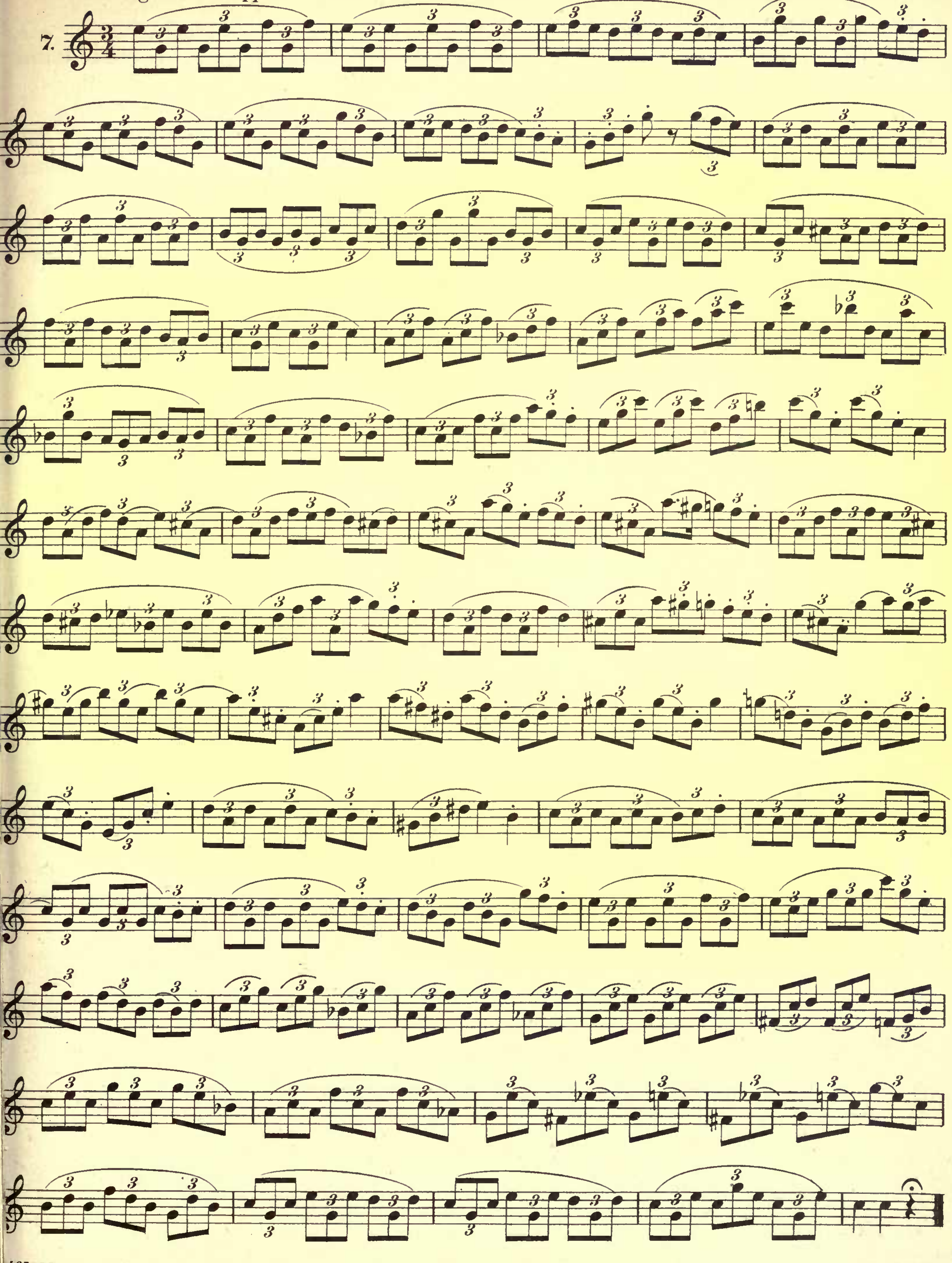

Allegro moderato.
5.
Allegro vivo.
tr


tr
f


Allegro.
6.



Allegro non troppo.

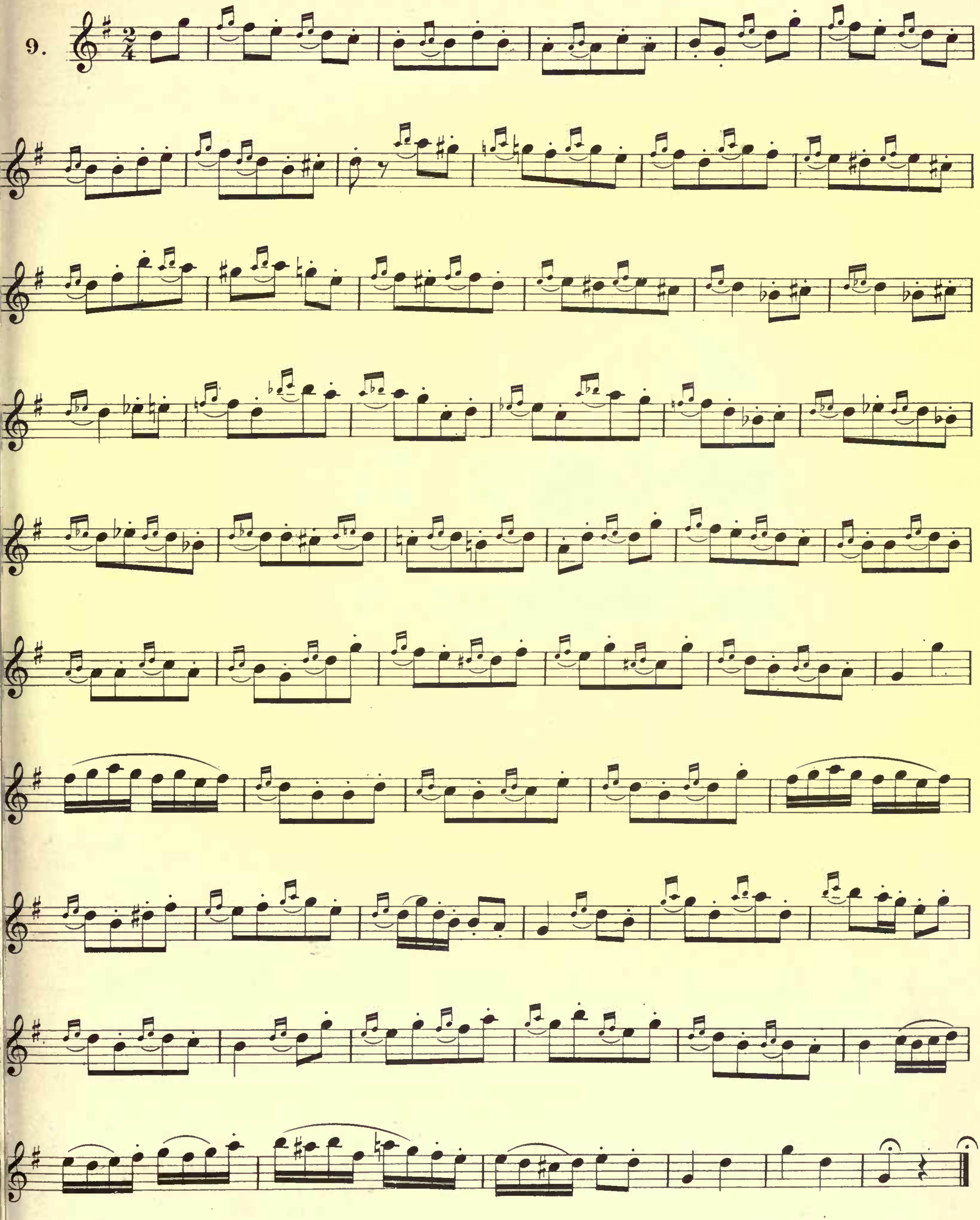


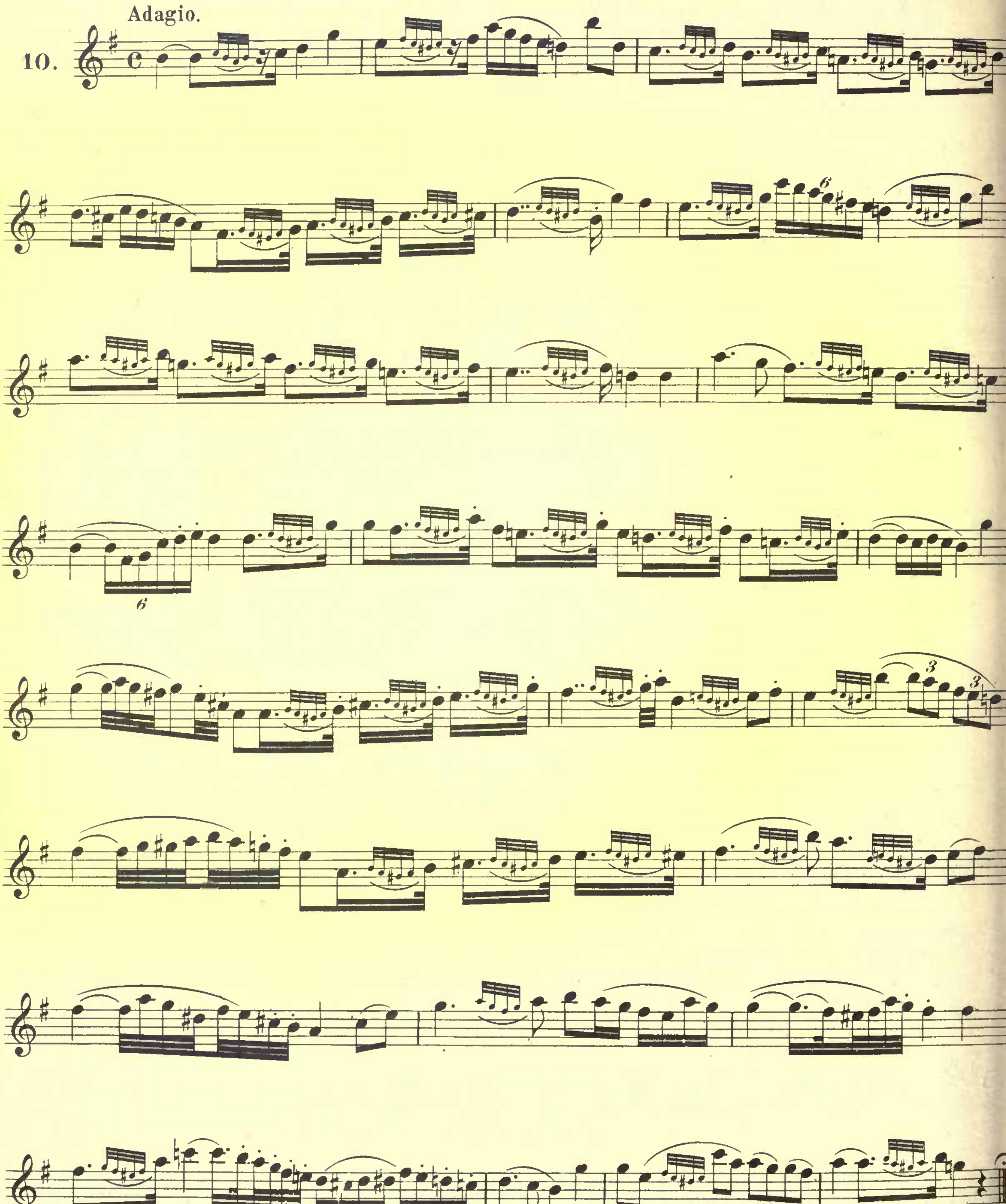
Allegro vivace.

8.

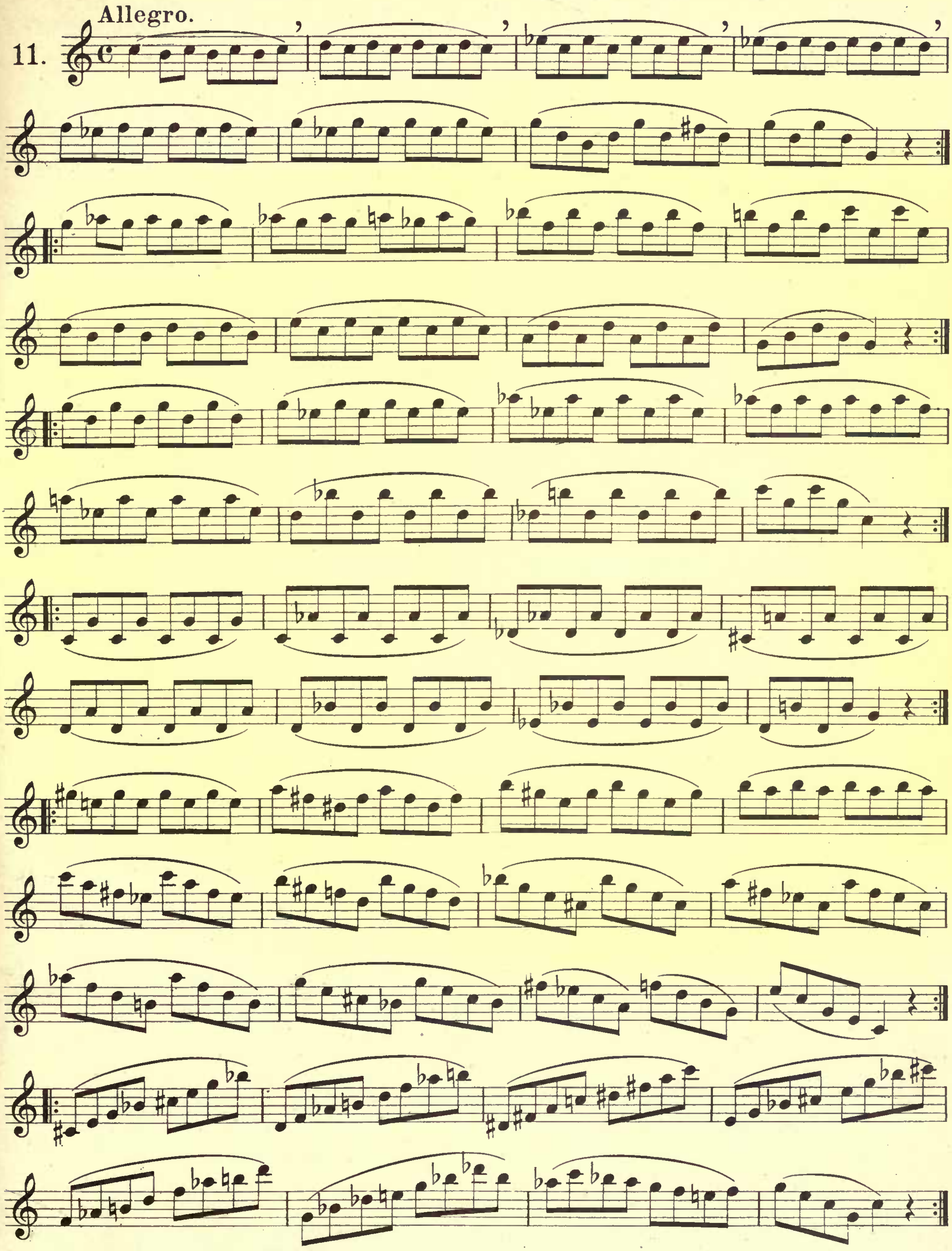


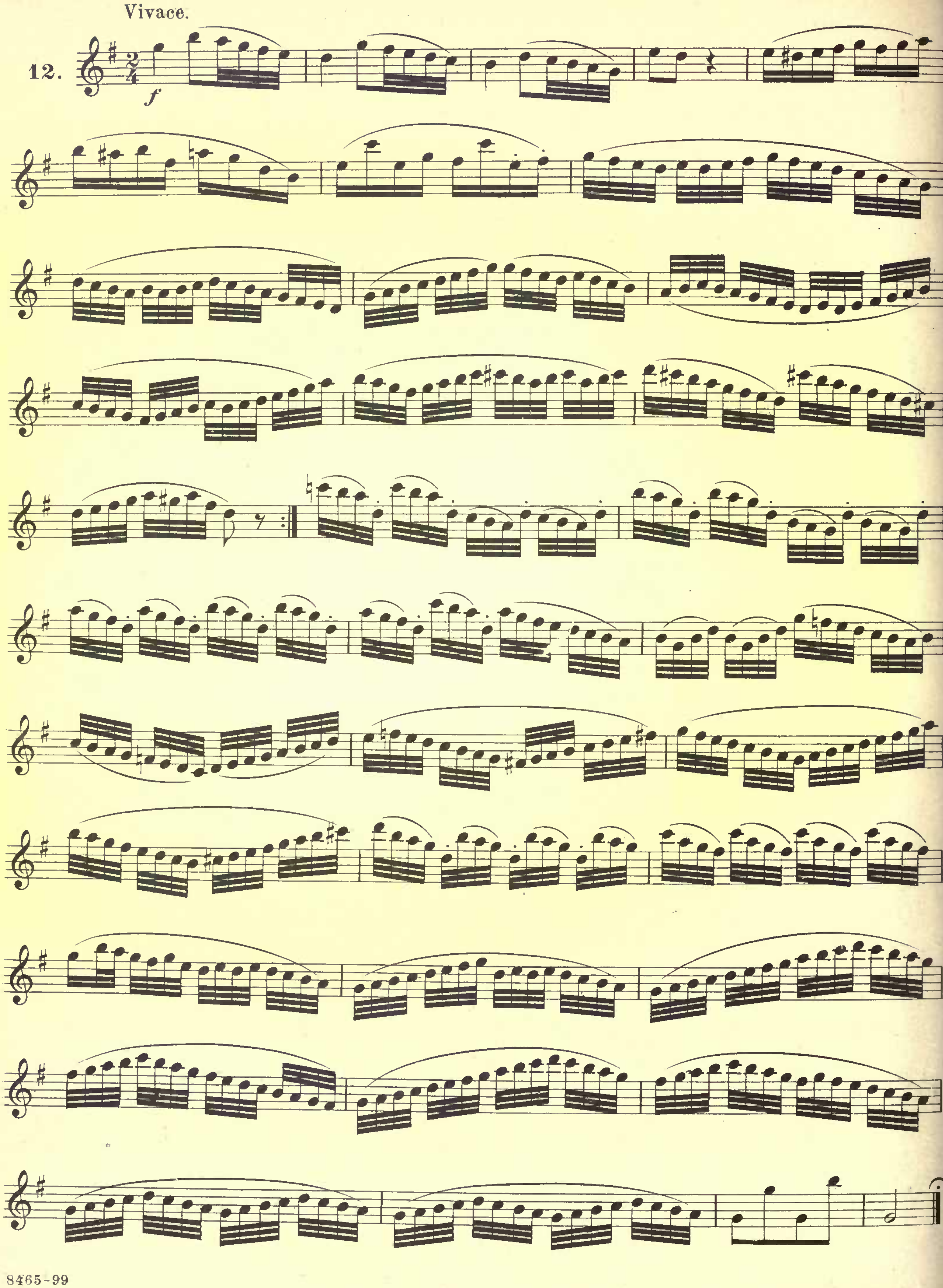
9.



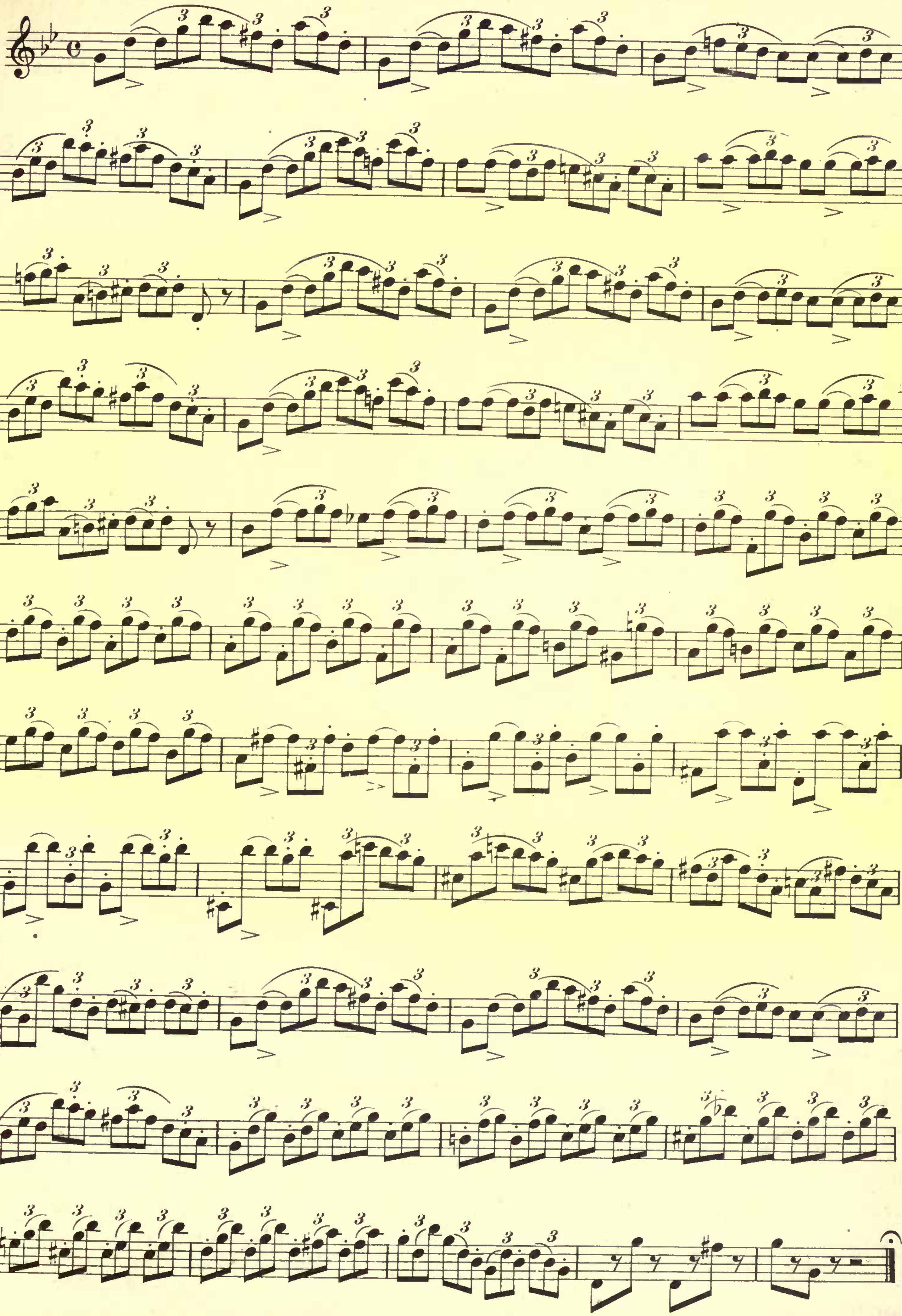

Adagio.
10.

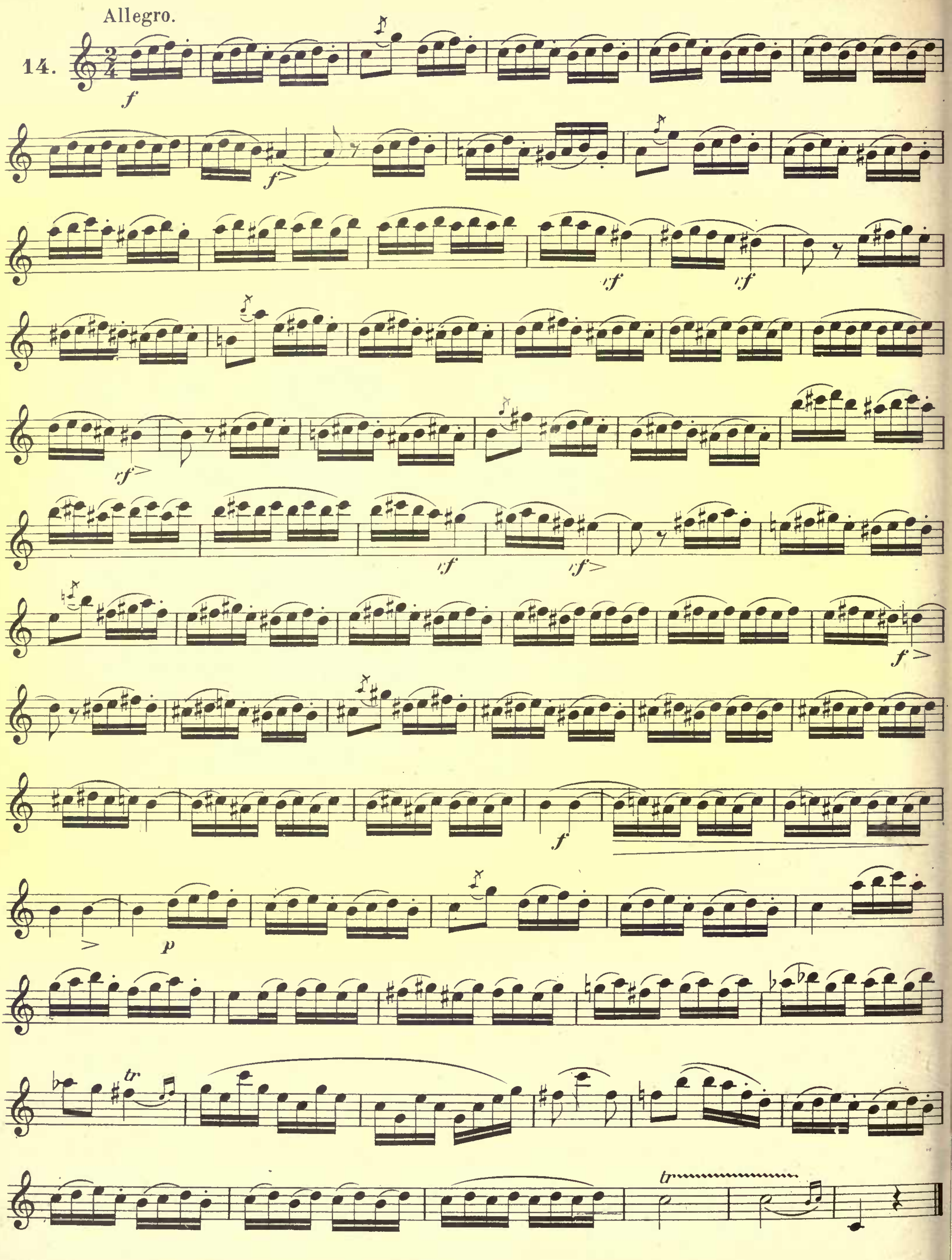
Exercises on difficult fingerings.




Vivace.
12.
f

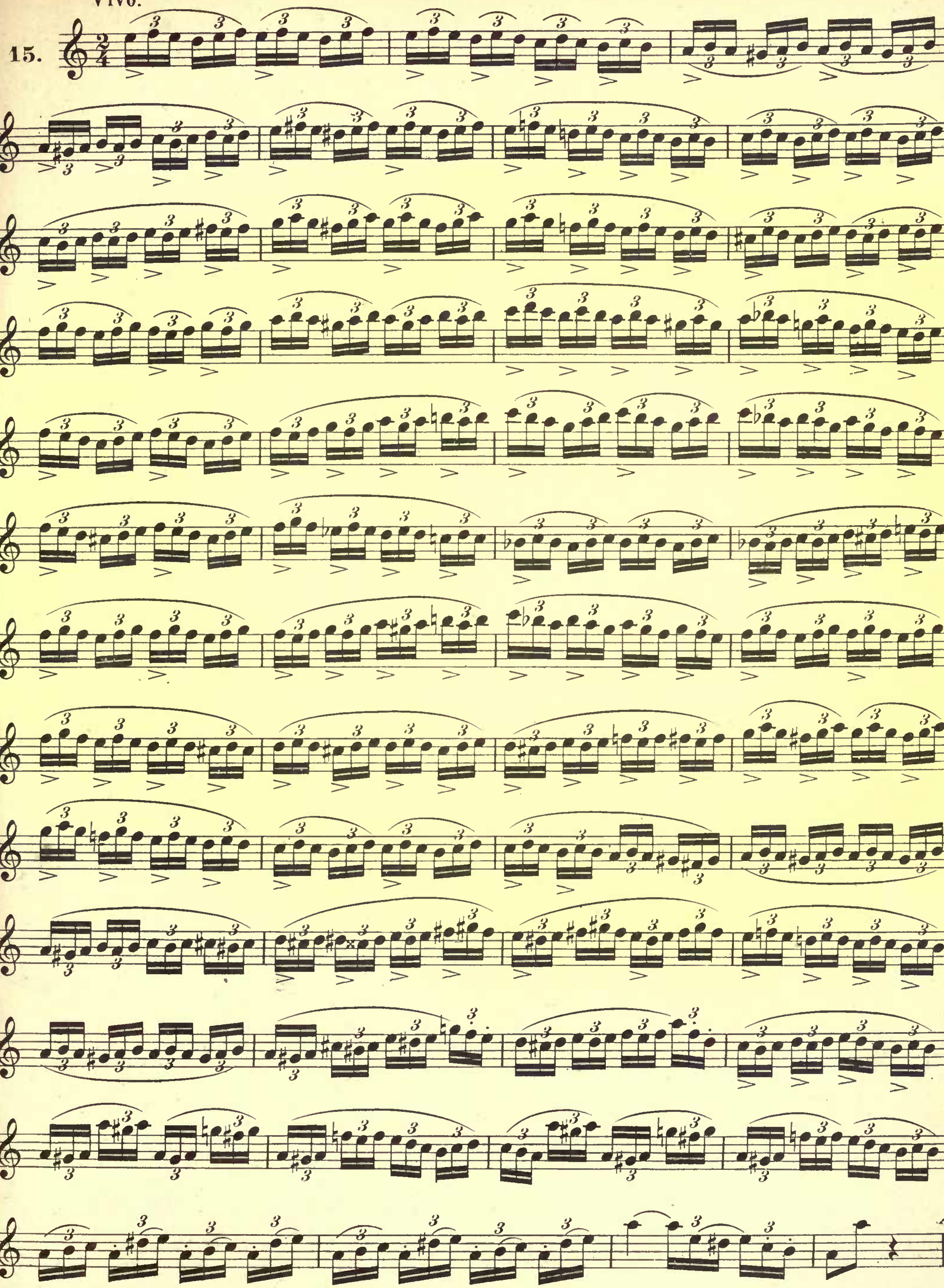
13.




Allegro.
14.
f
f
rf
rf
rf
rf
rf
f
f
p
tr
tr

Vivo.

15.

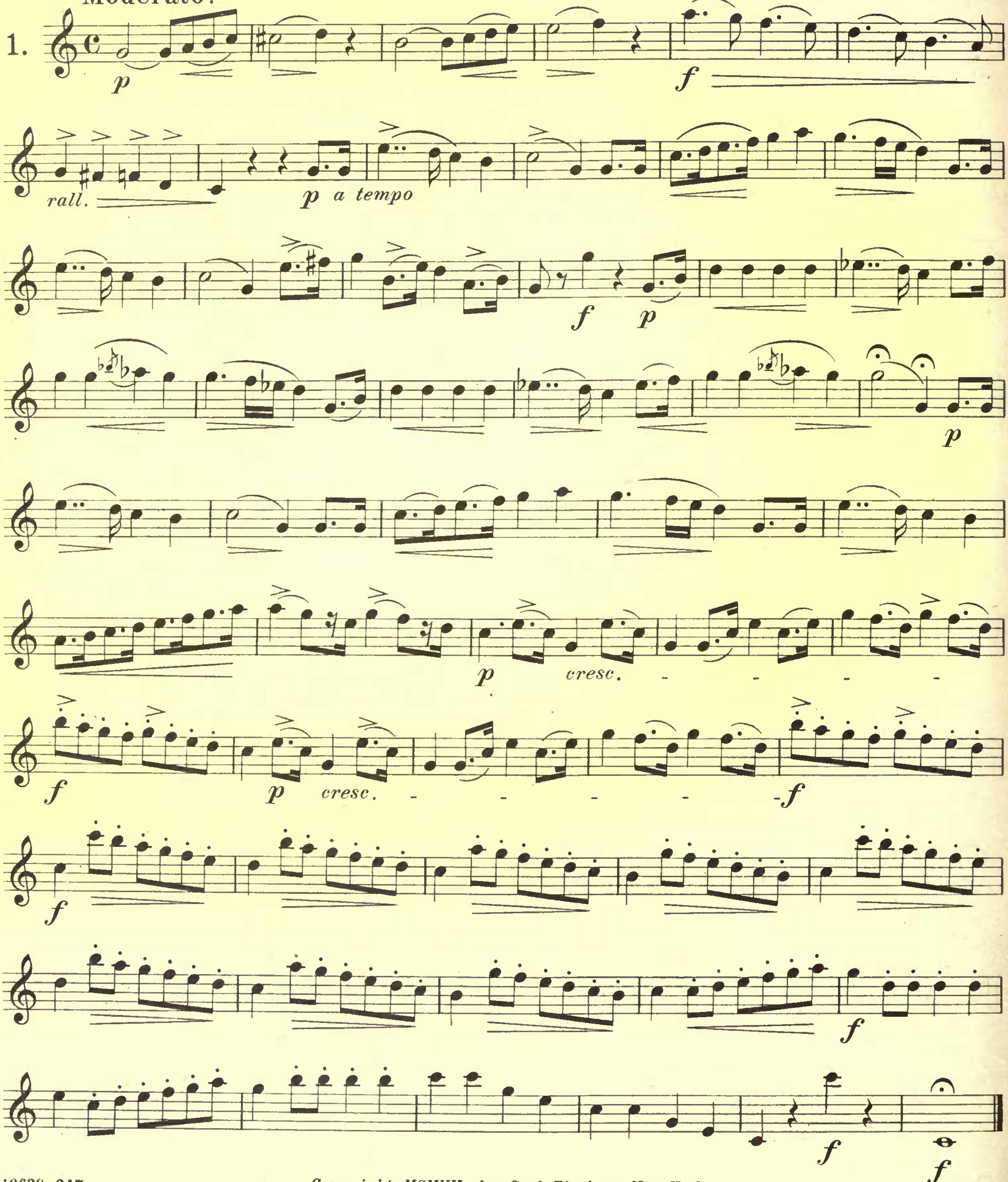


Four Solos.

Cavatine de Zelmire.

Arranged by
PAUL de VILLE.

INTRODUCTION.
Moderato.



Elle est Partie.

A. DELATOUR.

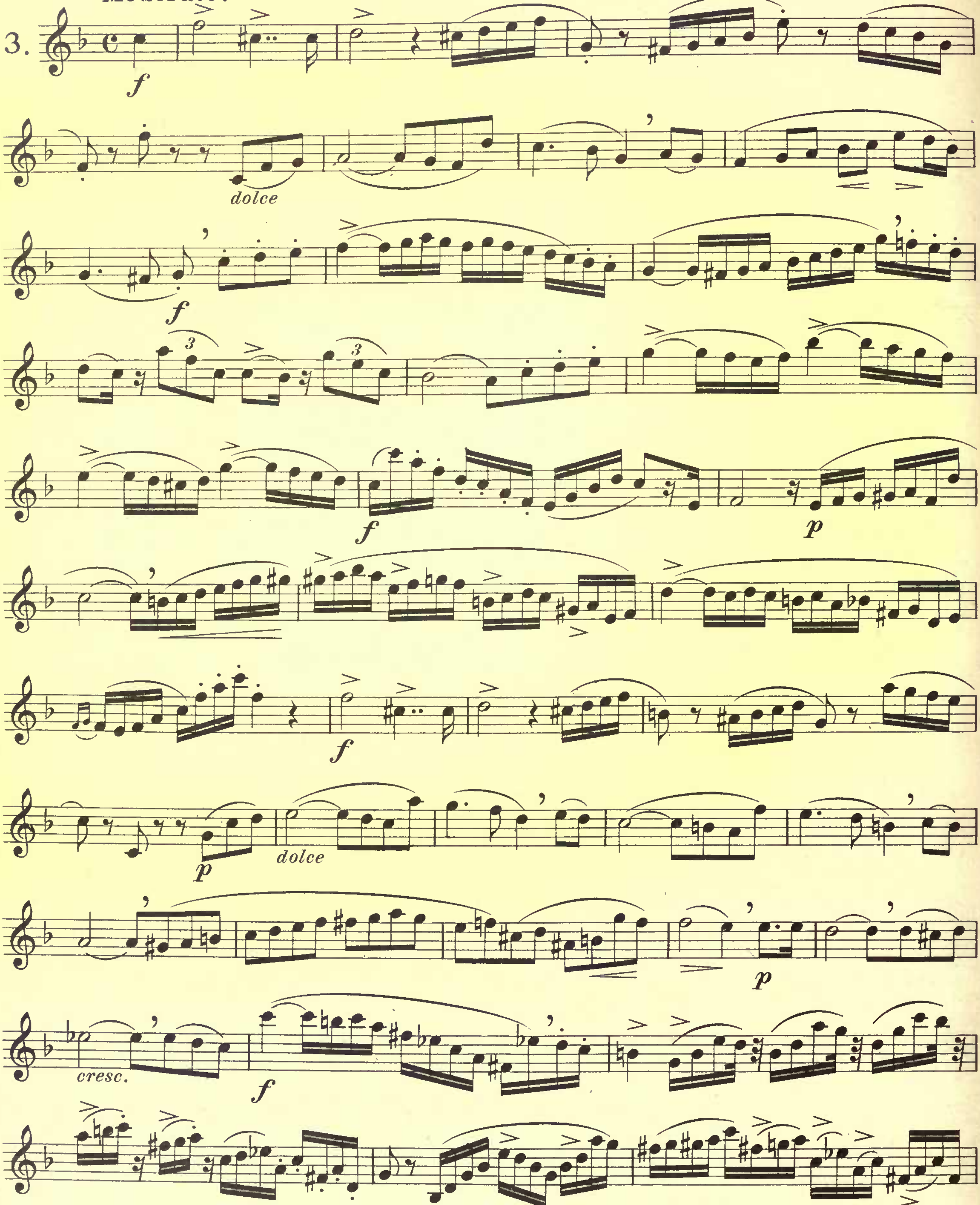


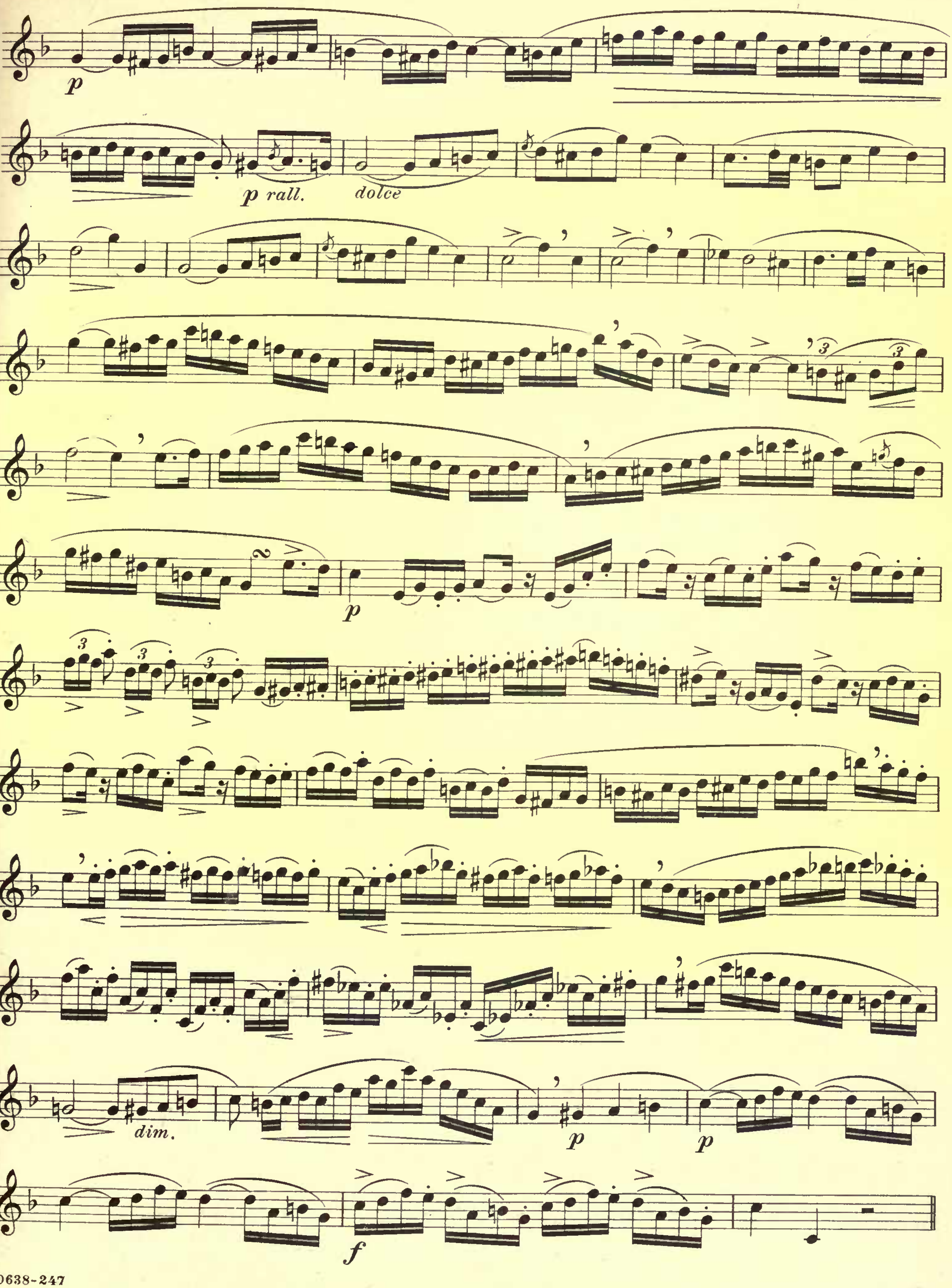
Morceau Caracteristique.

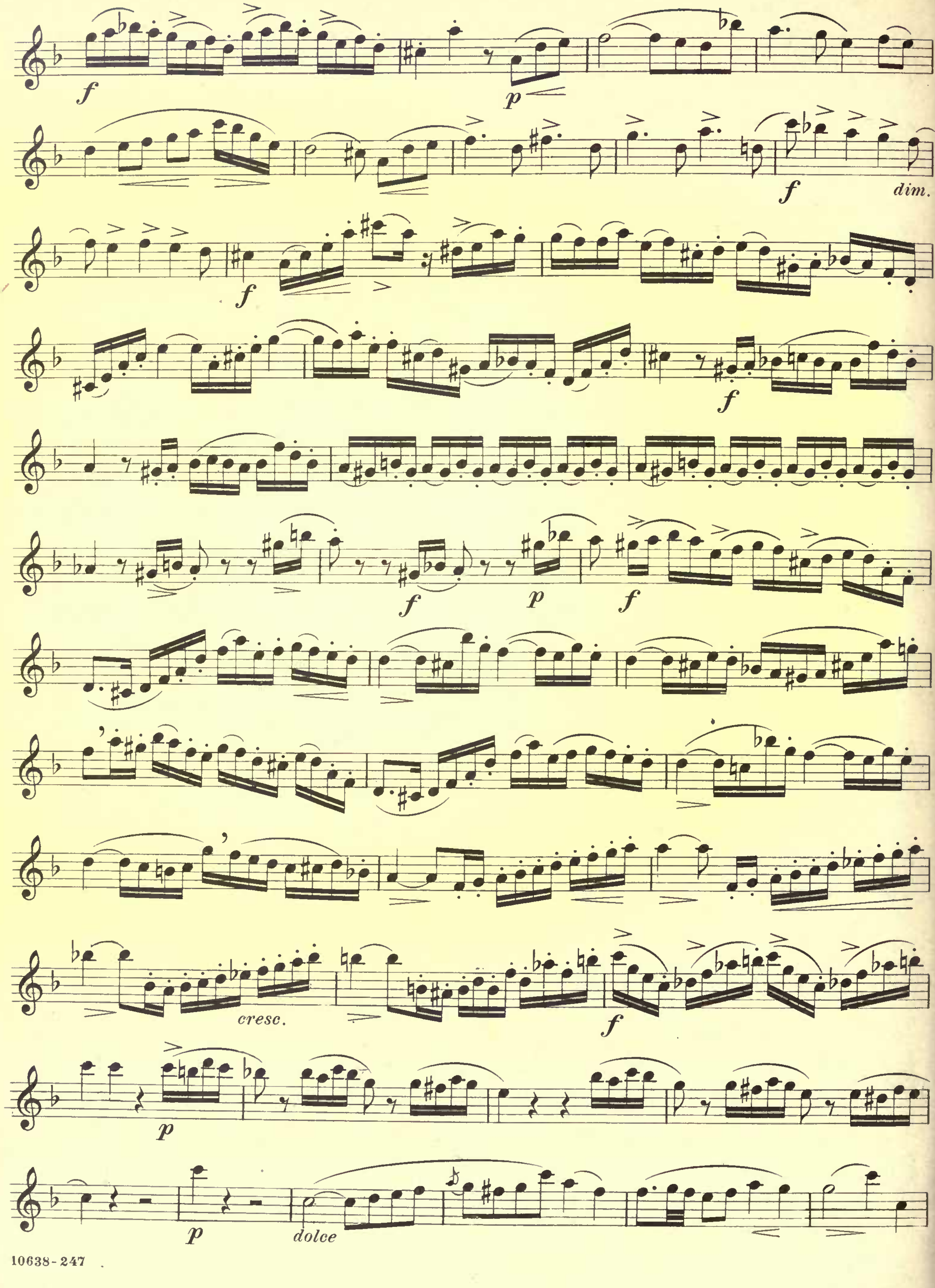
H. KLOSE.

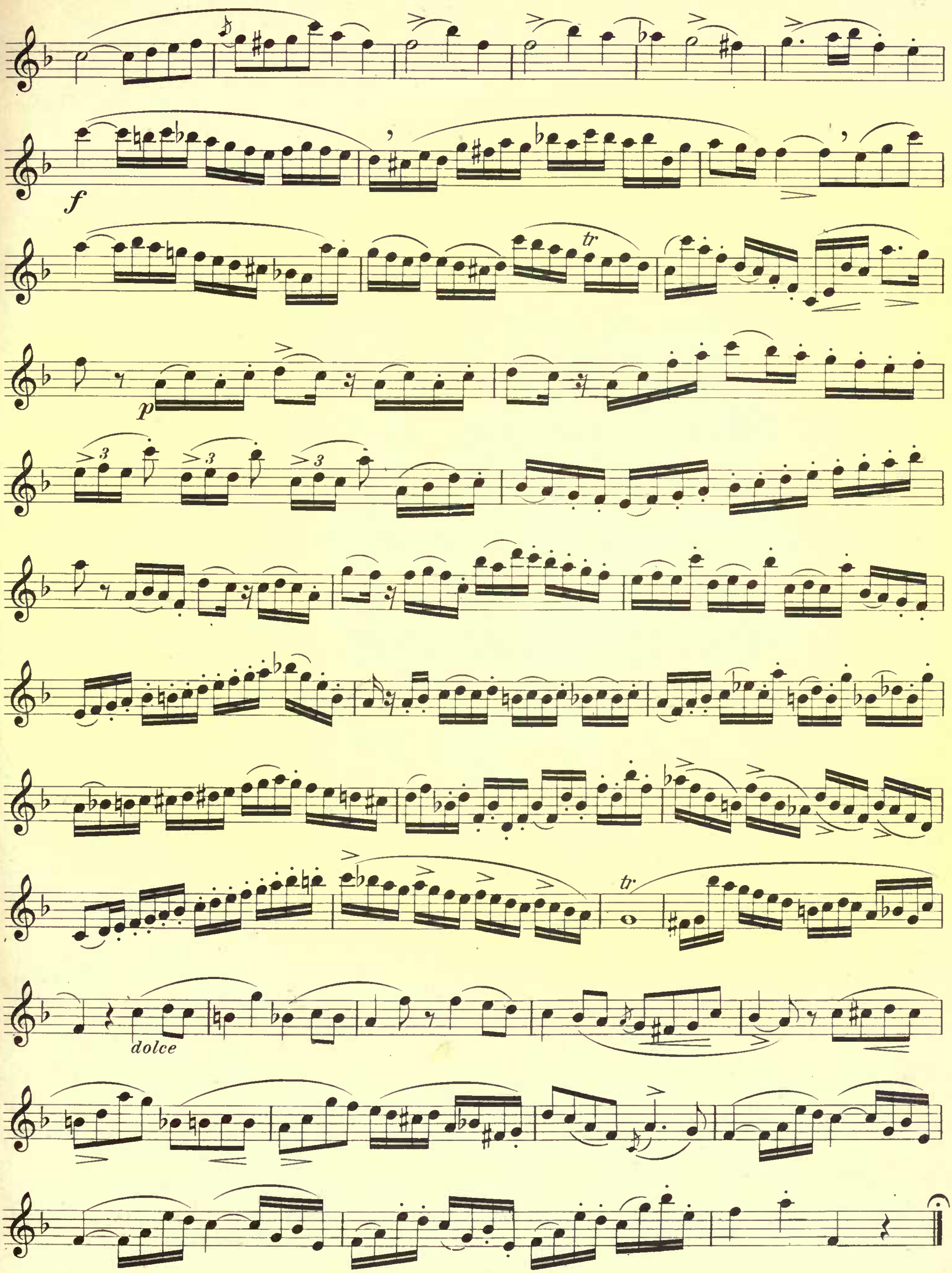
Moderato.

3.




p
p rall.
dolce
p
dim.
p
p
f


f
p
f
dim.
f
f
f
f
p
f
cresc.
f
p
p
dolce

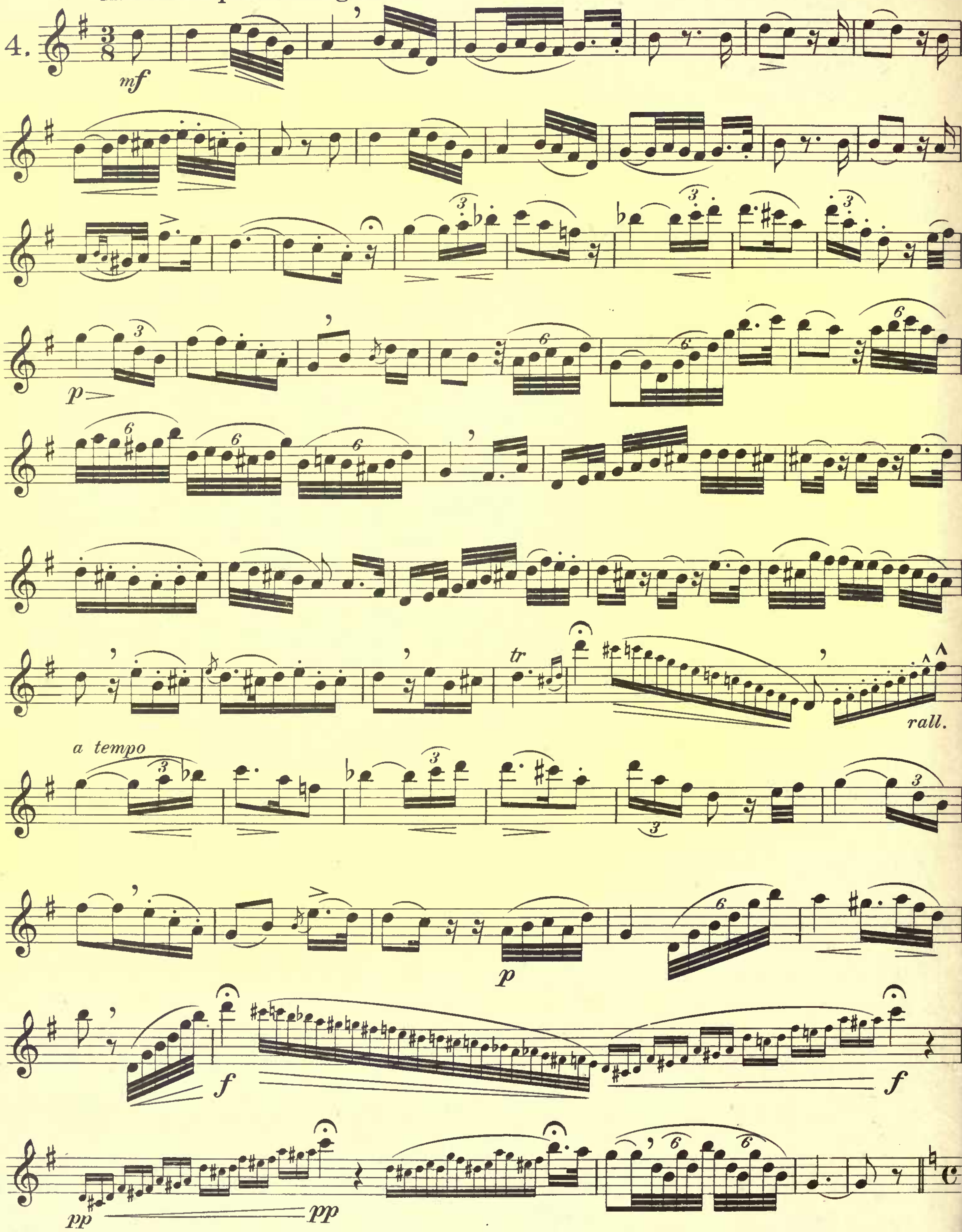


10638-247

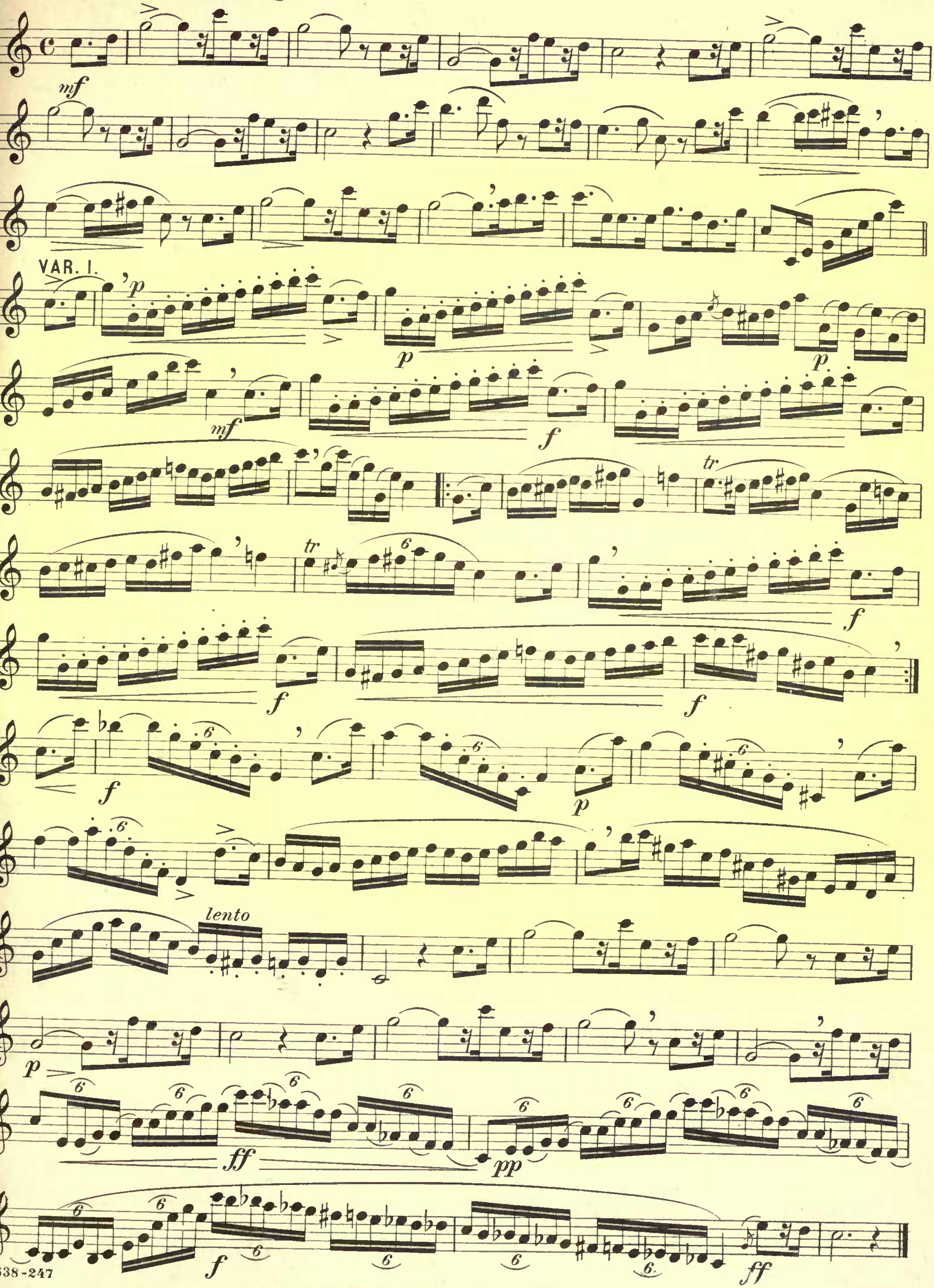
Il Crociato.

Andante quasi Allegretto. MEYERBEER.

4.

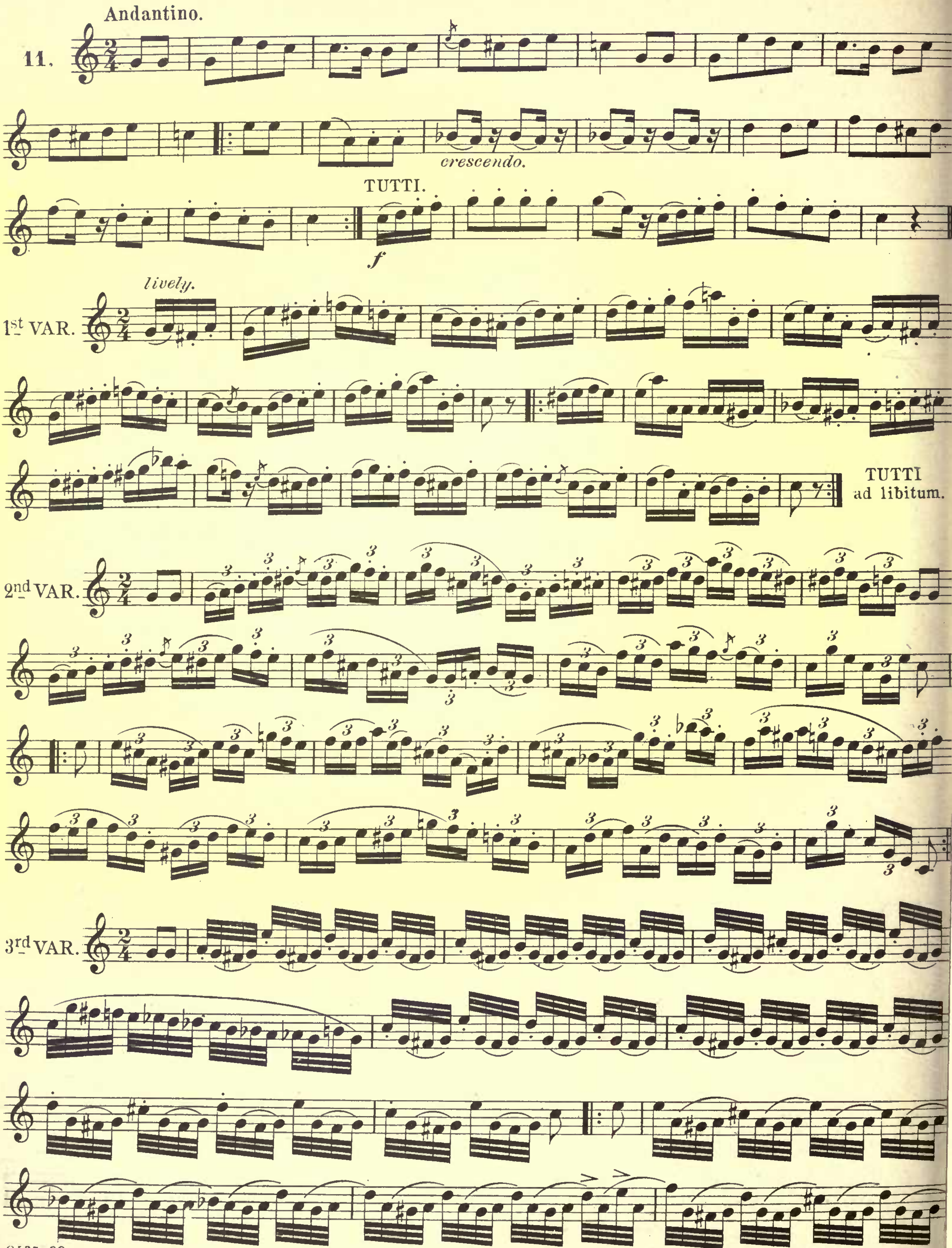


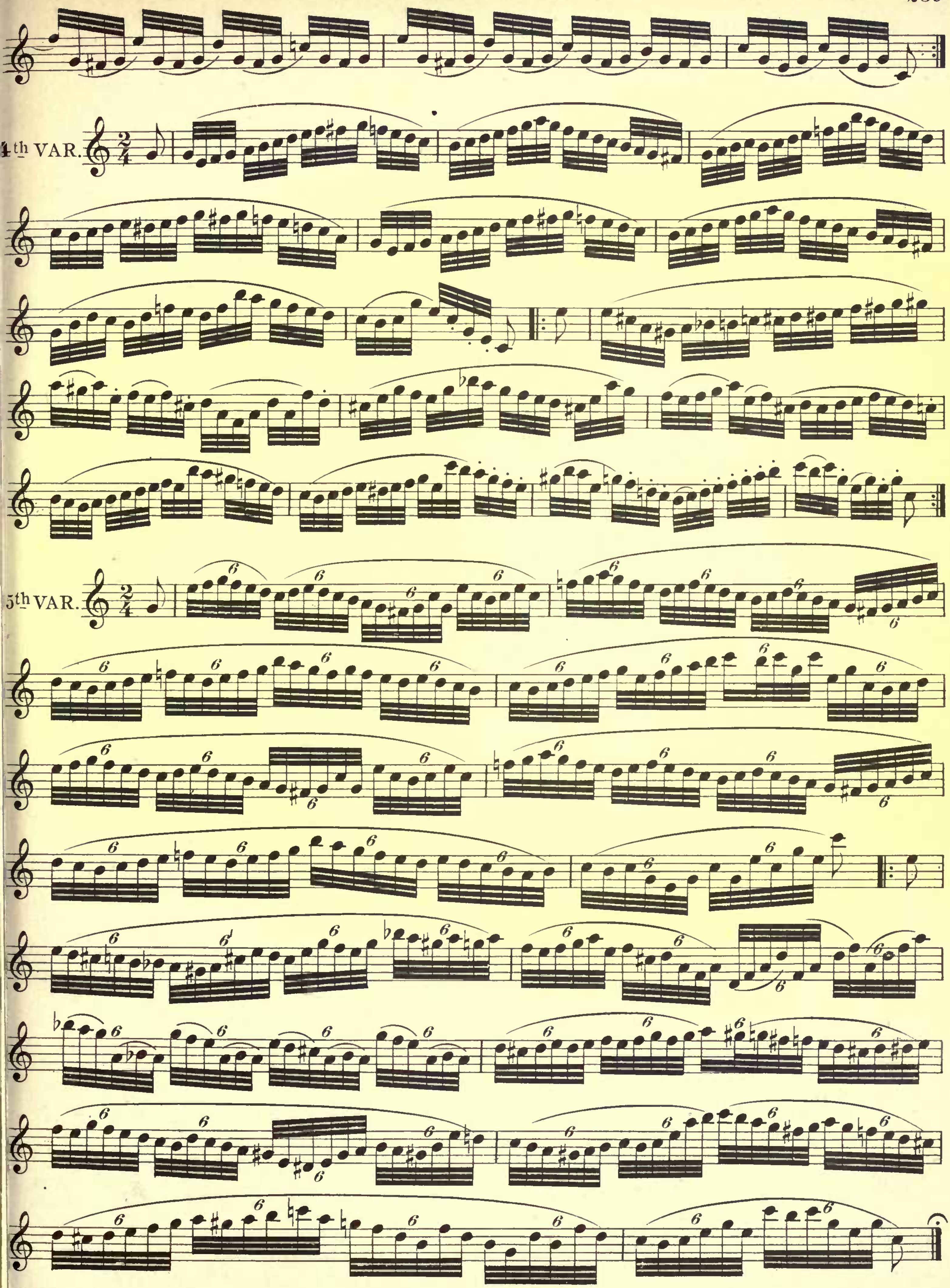
Andante quasi Allegretto.



AIR WITH VARIATIONS.

FROM DONIZETTI'S ELISIRE D' AMORE.




4th VAR.
5th VAR.

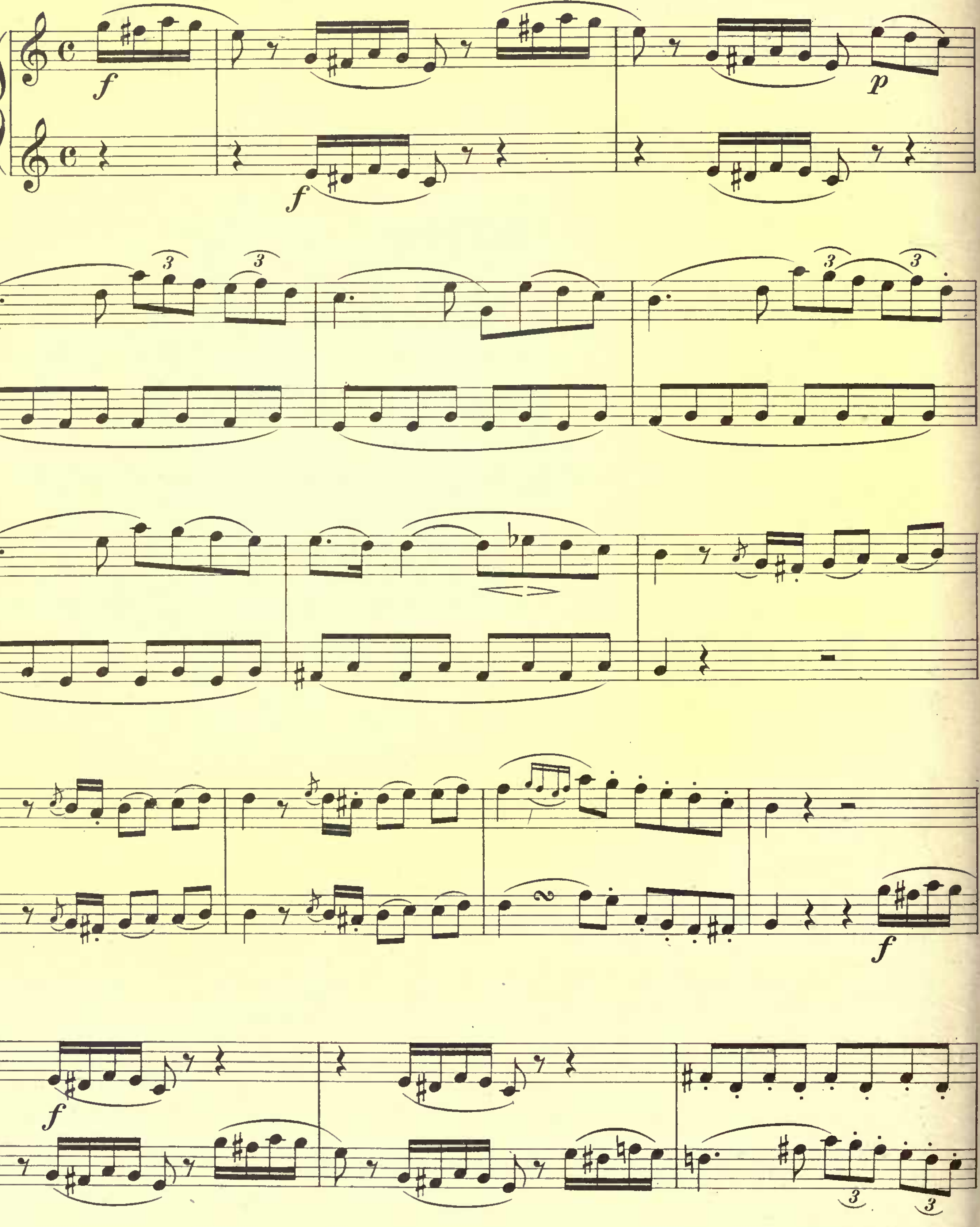
Four Concert Duets

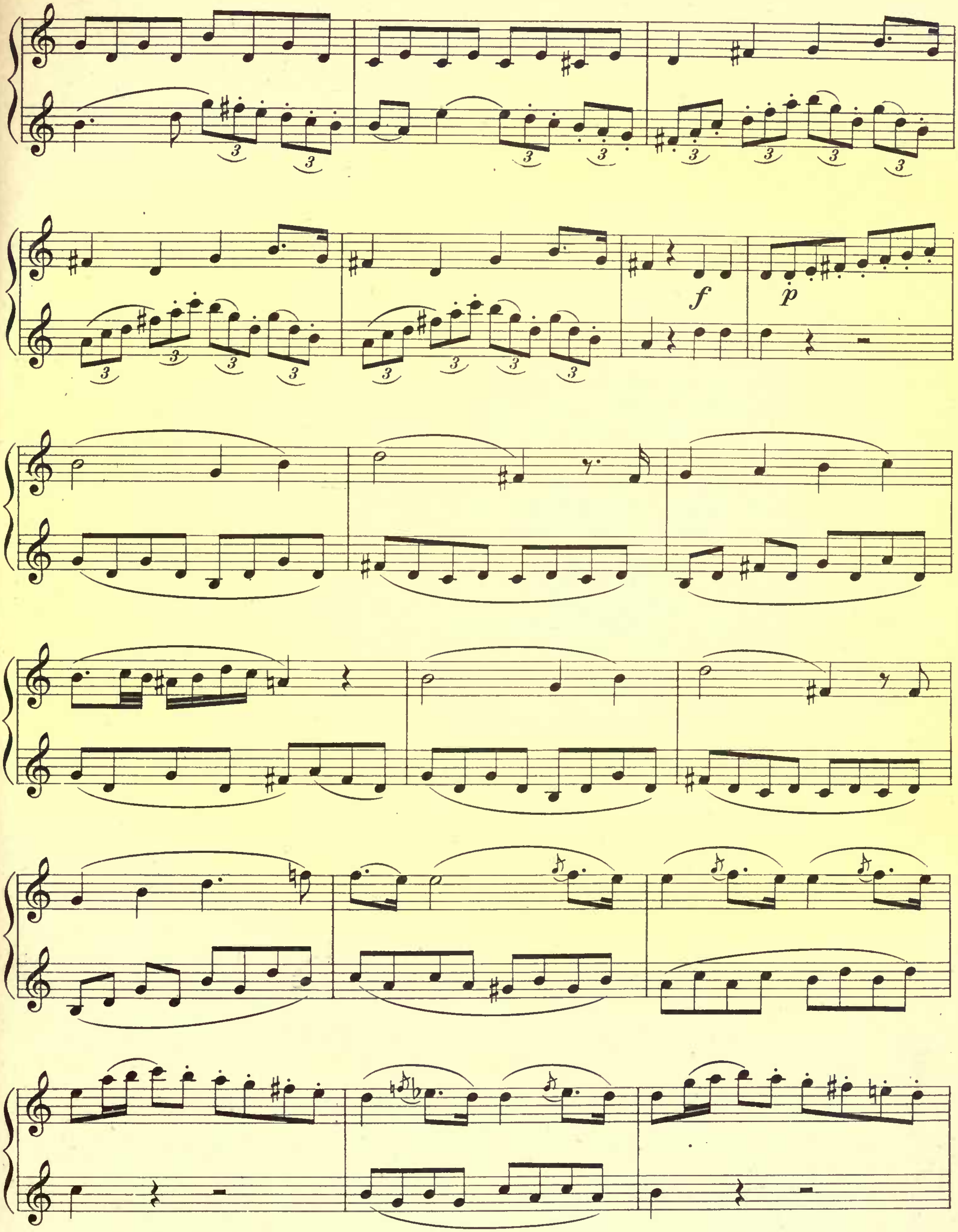
for two E♭ or two B♭ Saxophones.

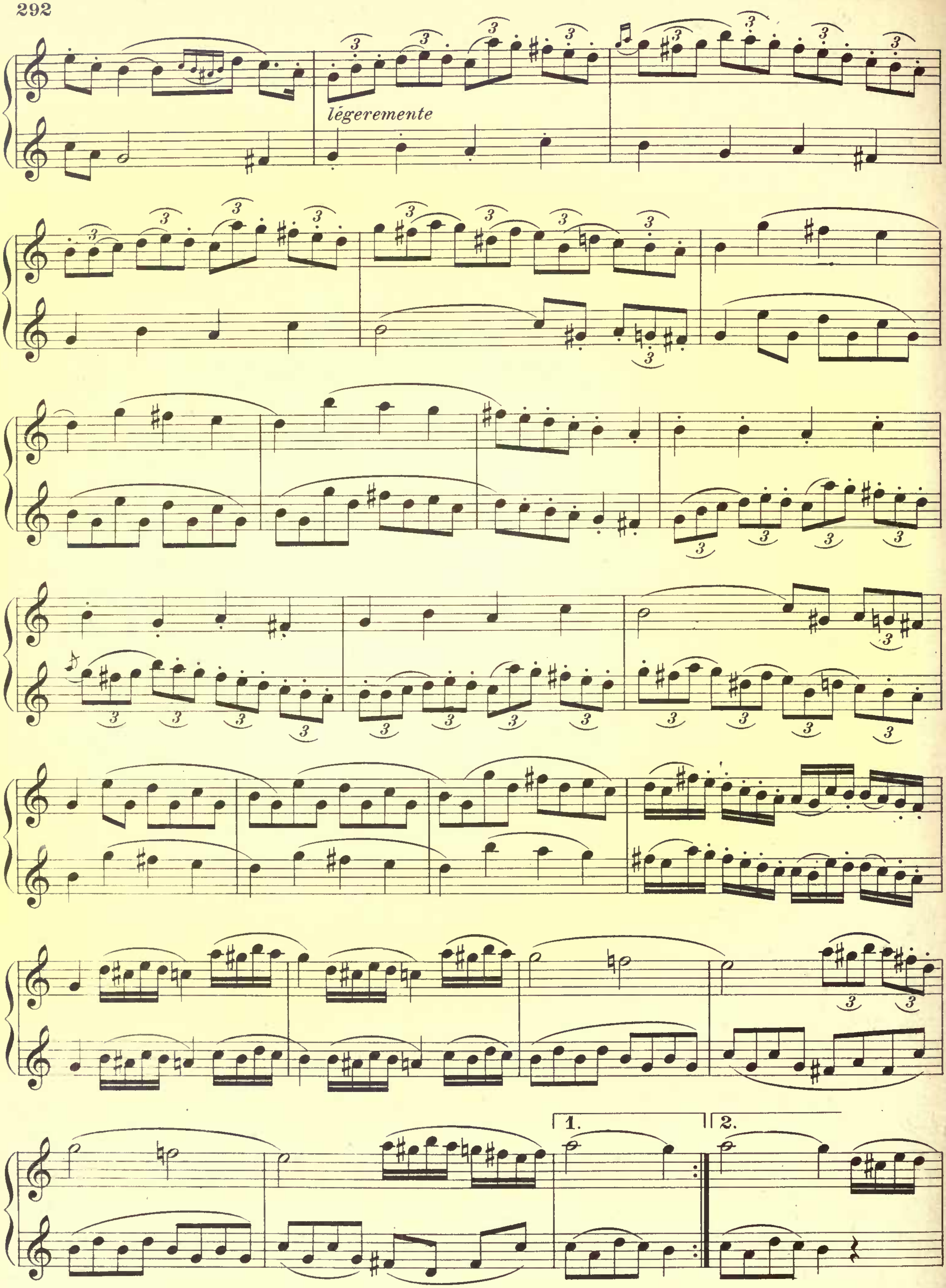
H. KLOSÉ.
Edited by Paul de Ville.

Moderato non troppo.

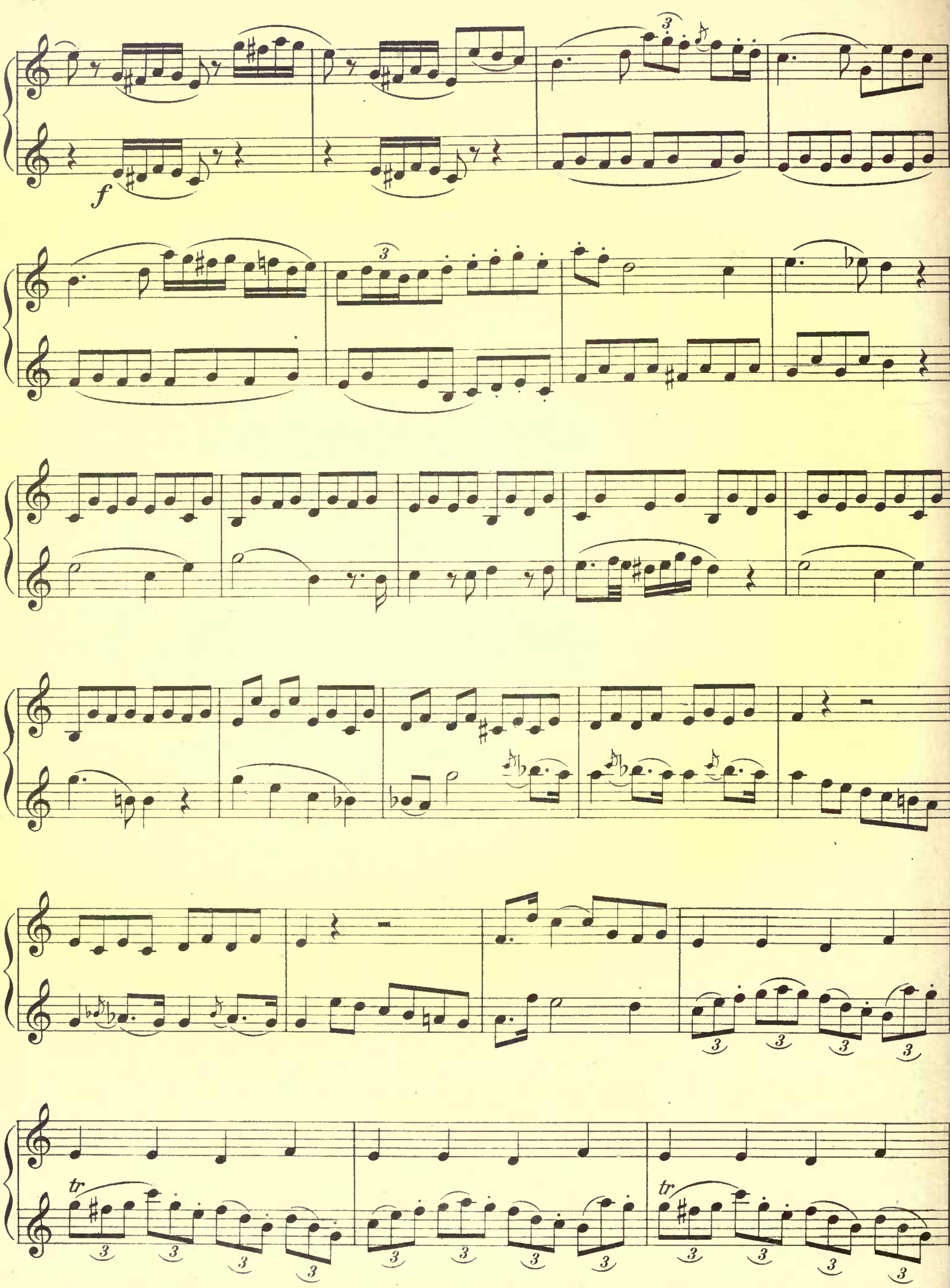
Nº 1.

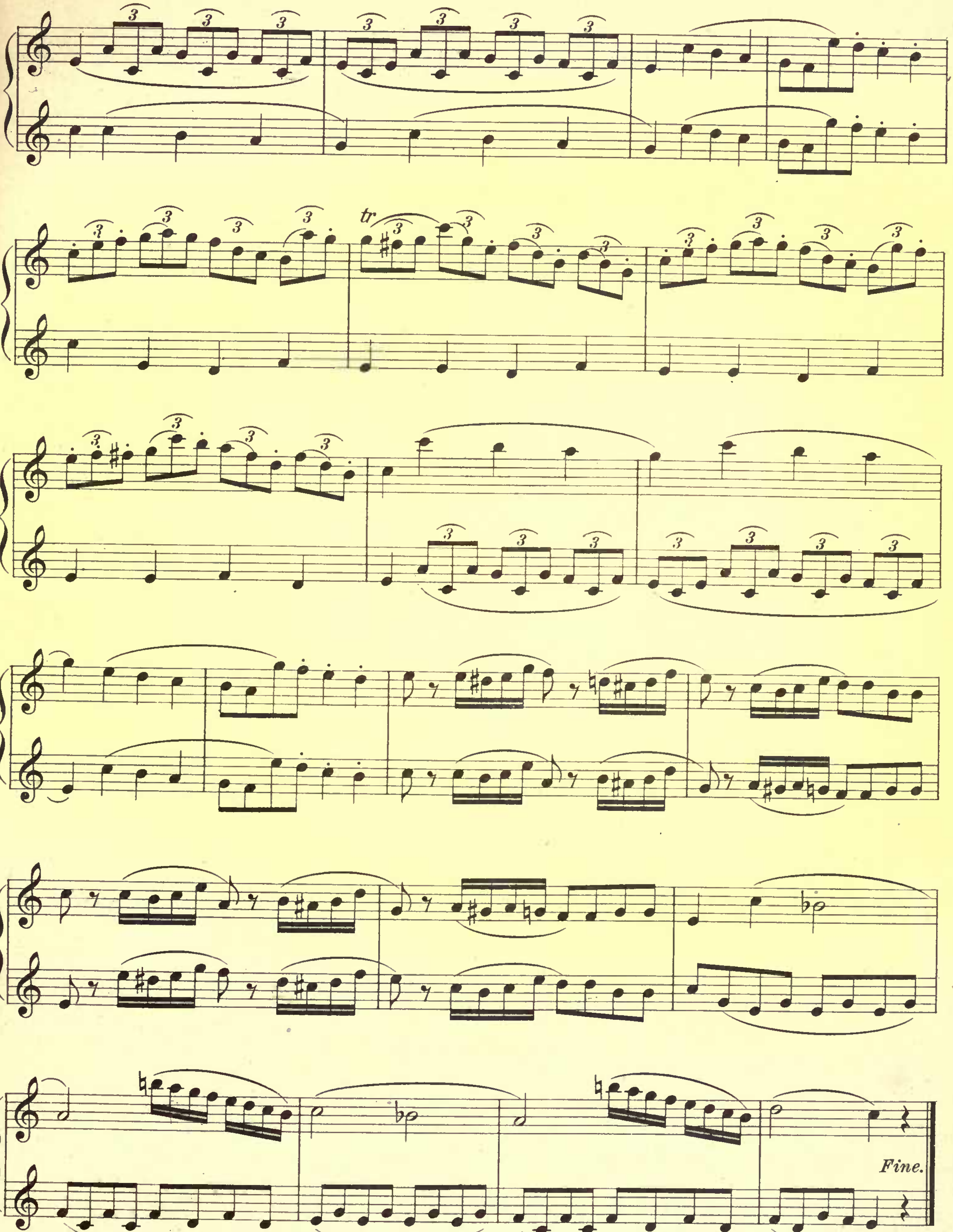


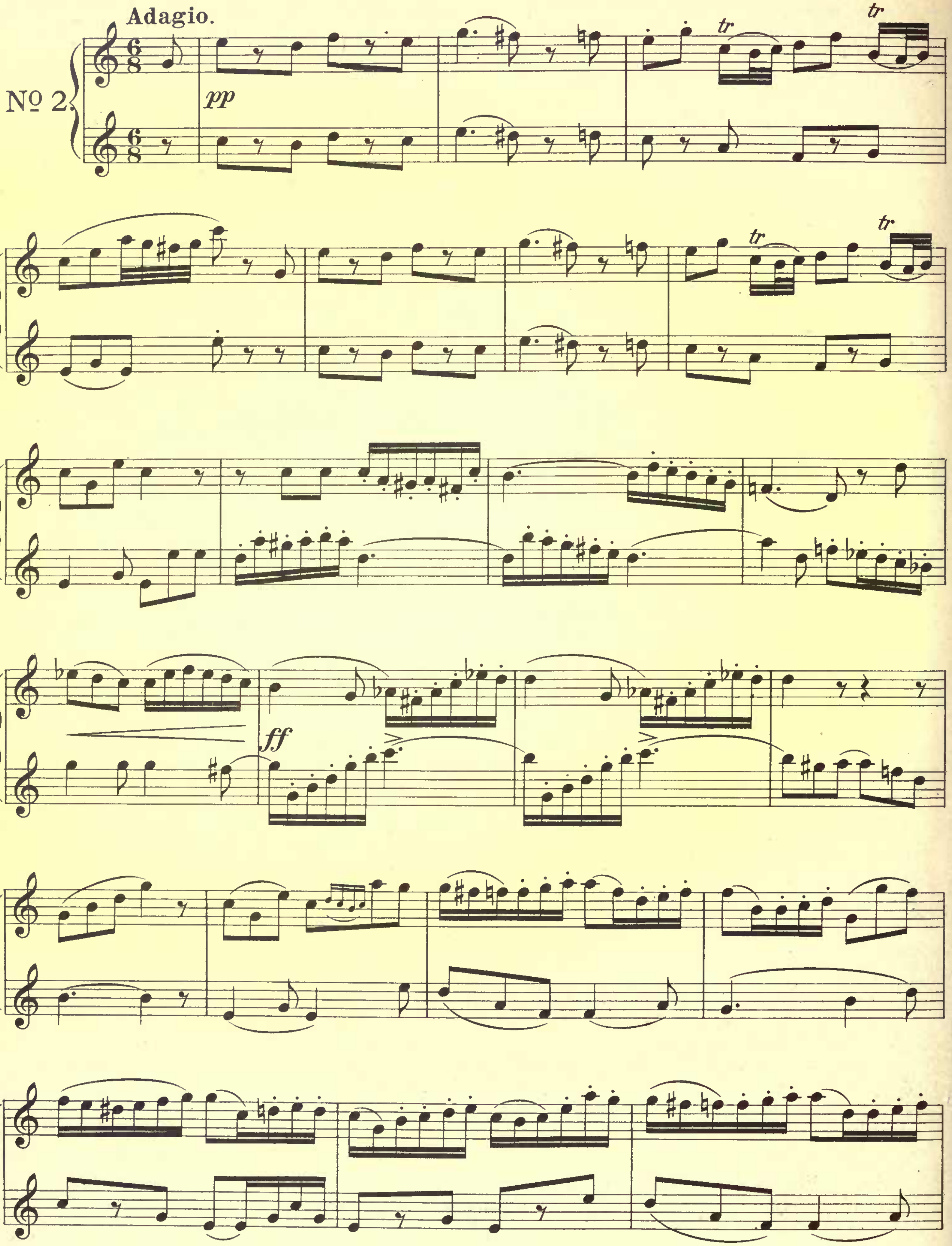



légerement
1.
2.

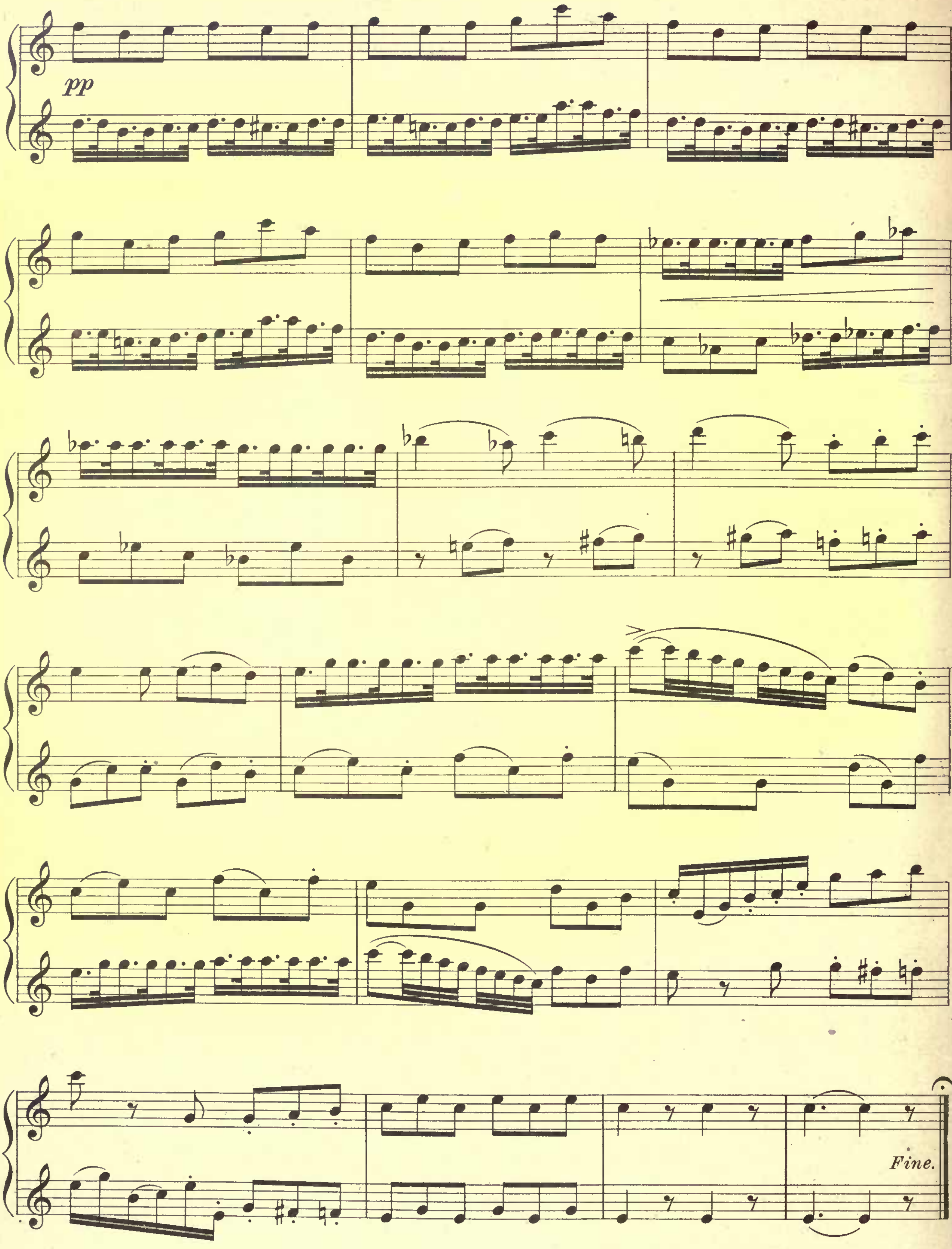

f
p
p
f


f
tr
tr


tr
Fine.

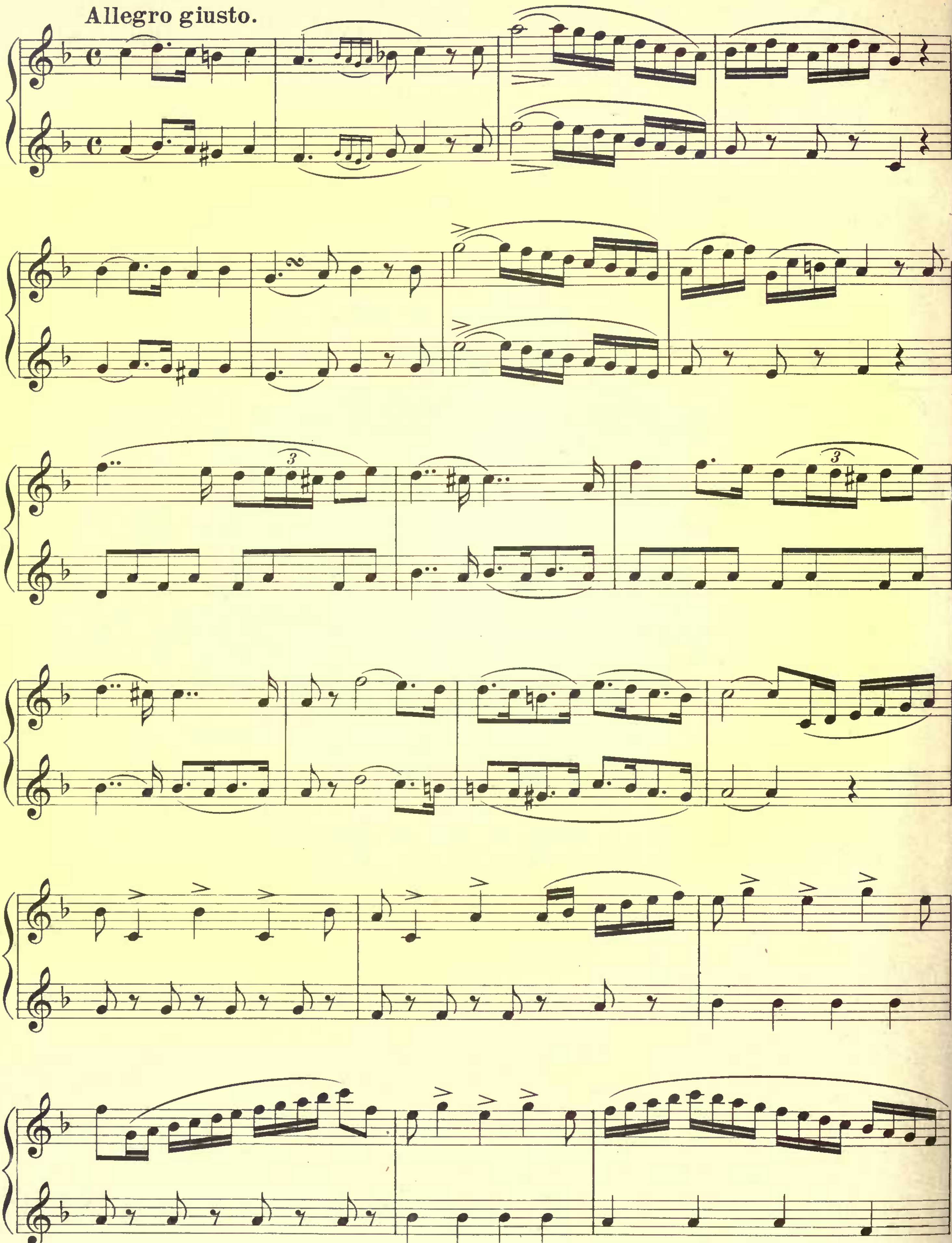

Adagio.
Nº 2.
pp
tr
ff


tr
pp
f
tr


pp
Fine.



10638-247


Allegro giusto.


ff
tr

Andantino sostenuto.



Note: Piano parts for *all* of the following Solos, and Band parts for the last *three* Solos, can be obtained from the Publisher of this method.

Alto Saxophone.

"Adagio"

Concerto Militaire.

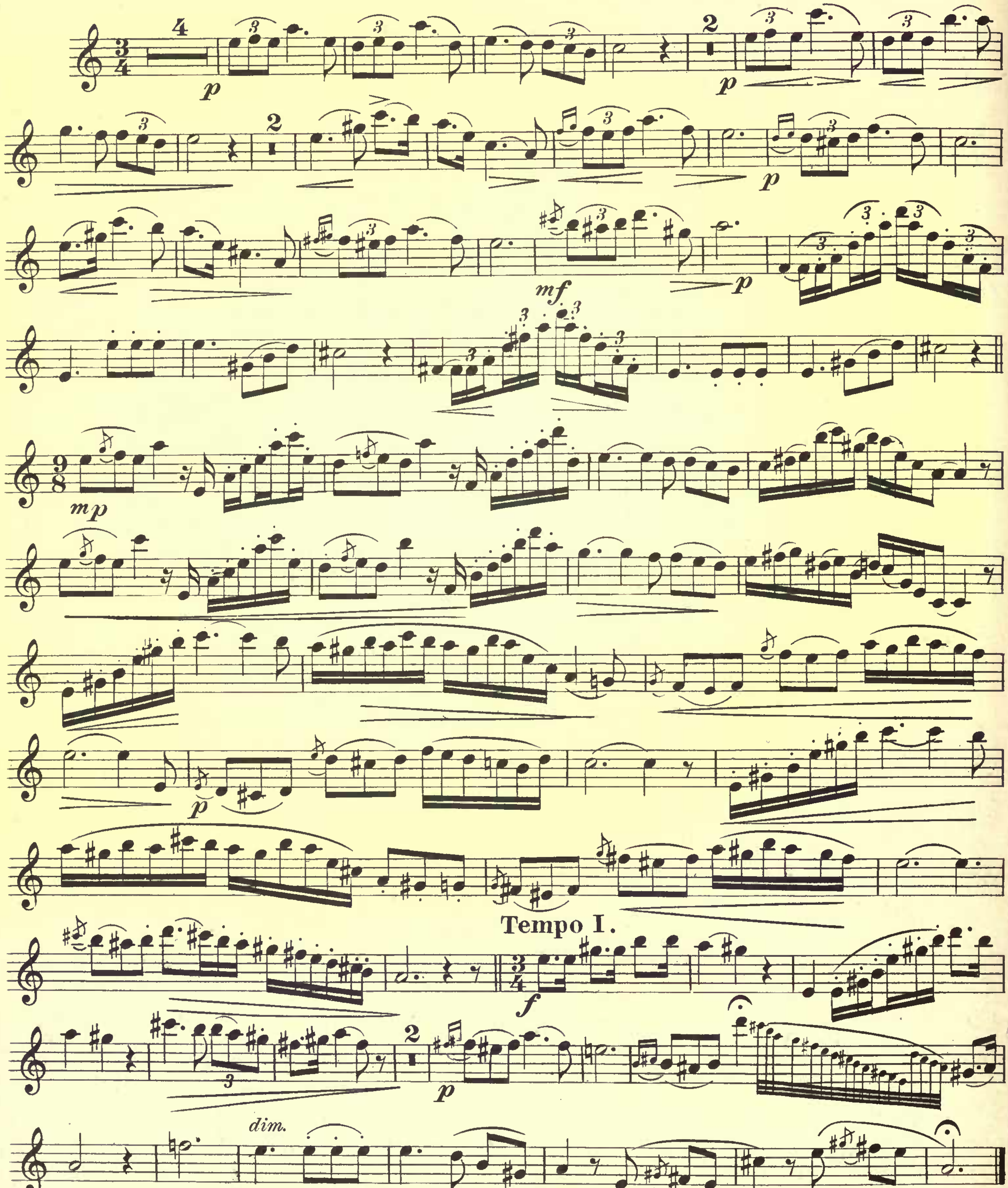
C. KÜHN.
arr. by E. A. Léfèbre.



"Serenade."

E♭ Alto Saxophone Solo.

FRANZ SCHUBERT.
Trans. by E. A. Lefèbre.



"Give me thy Heart."

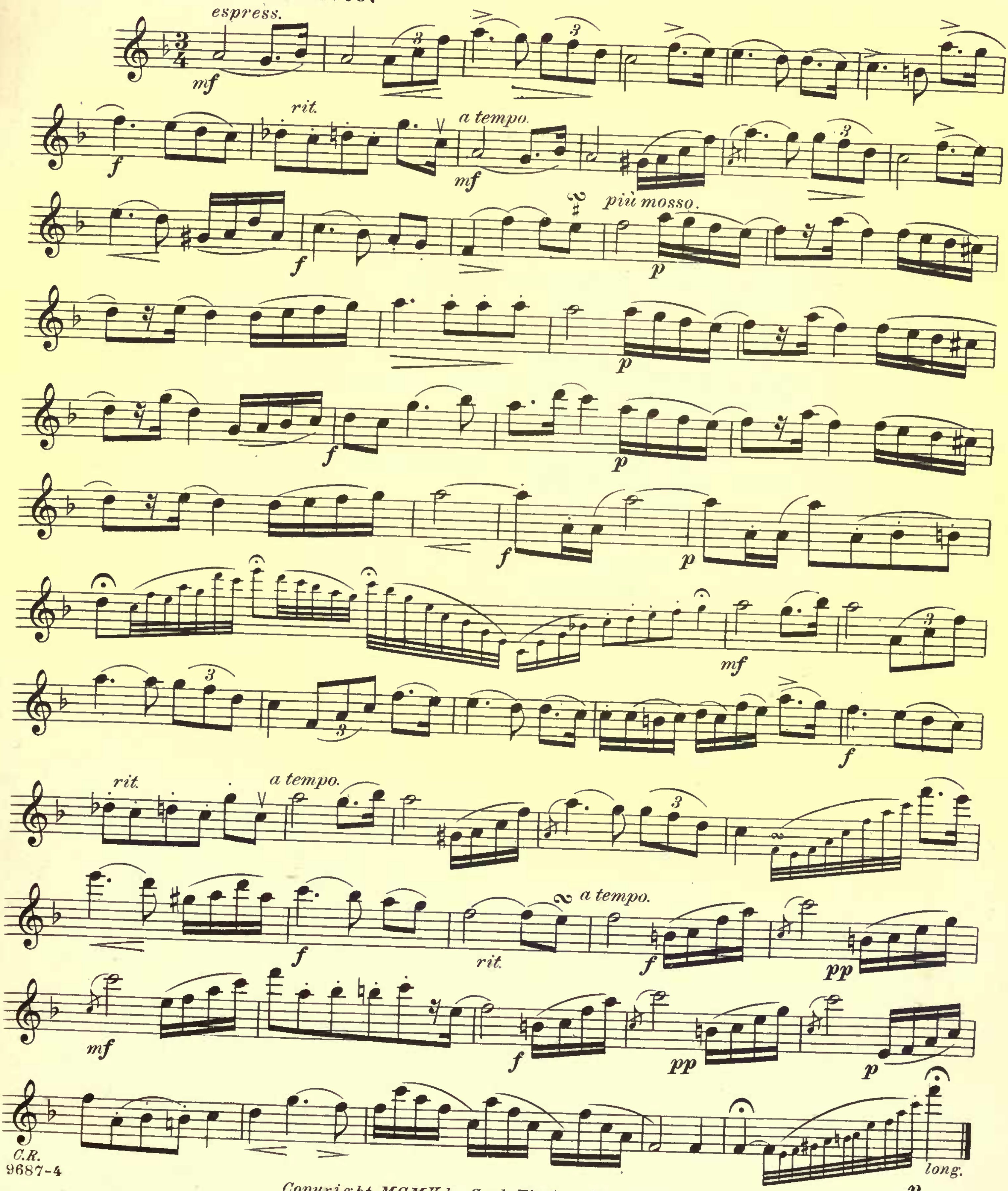
Solo for E♭ Alto Saxophone.

E♭ Alto Saxophone.

TRANSCRIPTION

arr. by E. A. Lefèbre.

Andte con moto.



C.R. 9687-4

"Ballet Music"

from Ch. Gounod's

"Faust."

E♭ Alto Saxophone Solo.

arr. by E. A. LEFÈBRE.

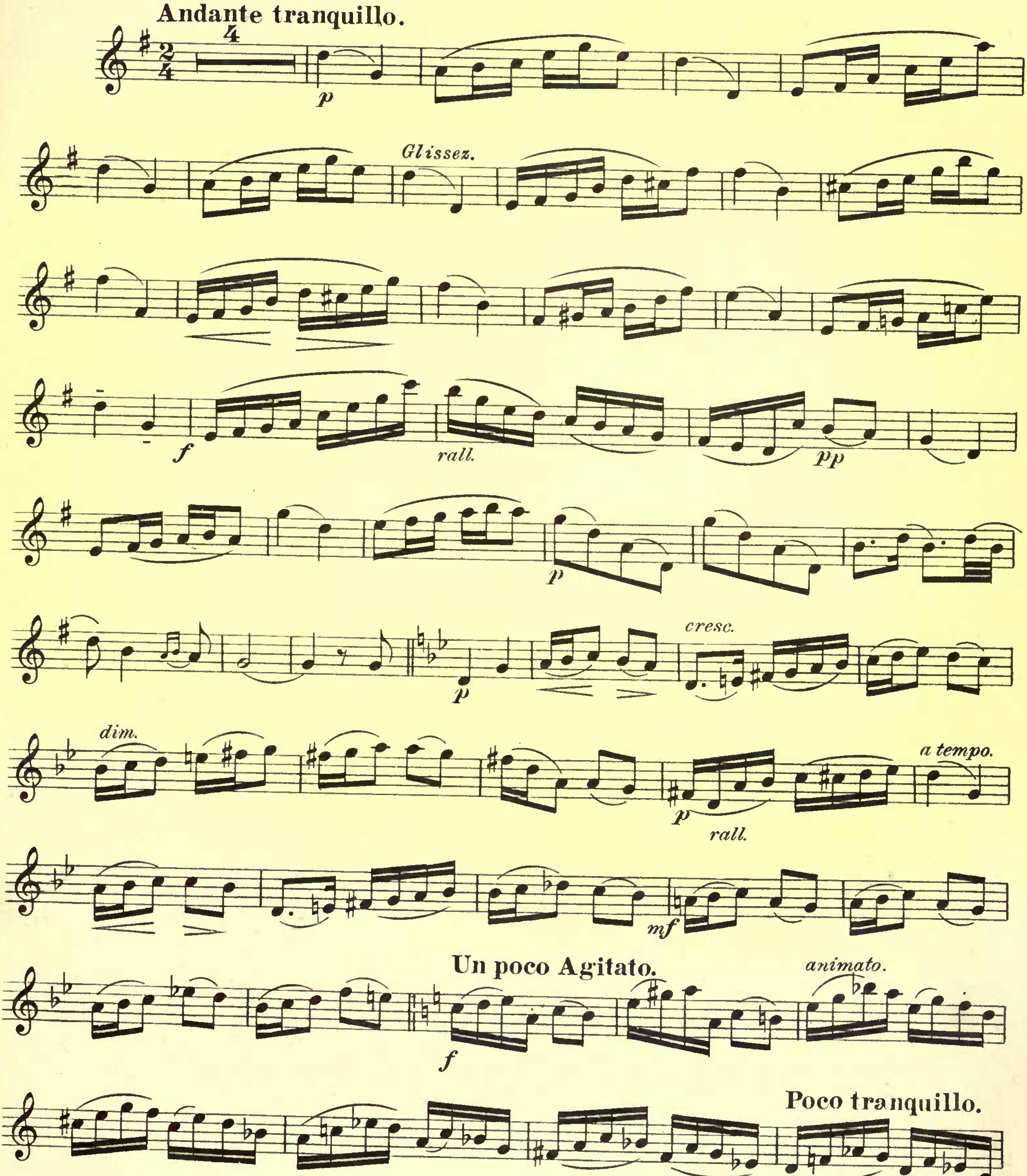
Allegretto mouvement de Valse.



Berceuse.

E♭ Alto Saxophone Solo. (Cradle Song.)

GODARD.
arr. by E. A. Lefèbre.



C.R.
8349_5

E♭ Alto Saxophone Solo.



Hungarian Dance.

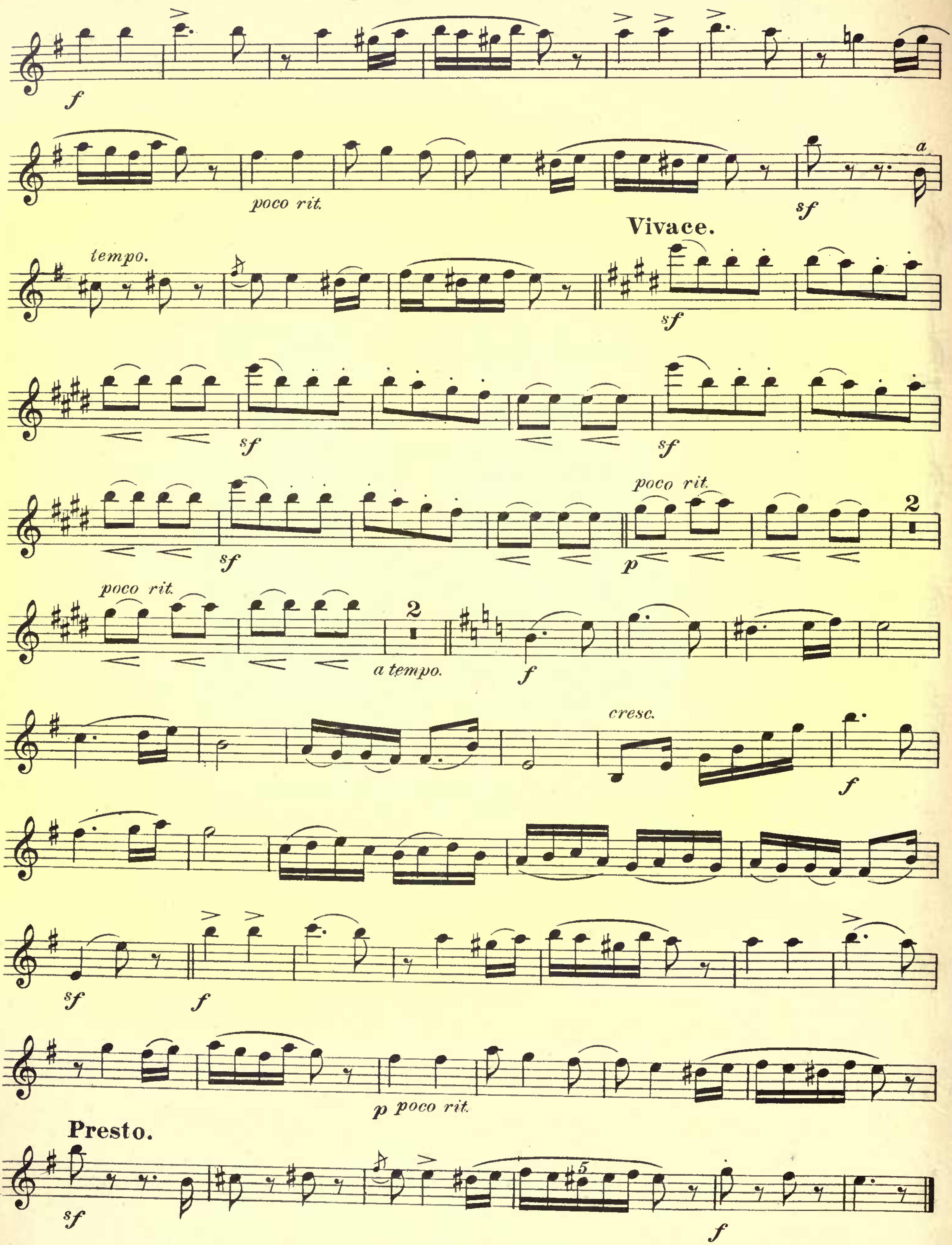
E♭ Alto Saxophone Solo.

J. BRAHMS.
arr. by E. A. Lefèbre.



C.R.
8352-6

E♭ Alto Saxophone Solo.



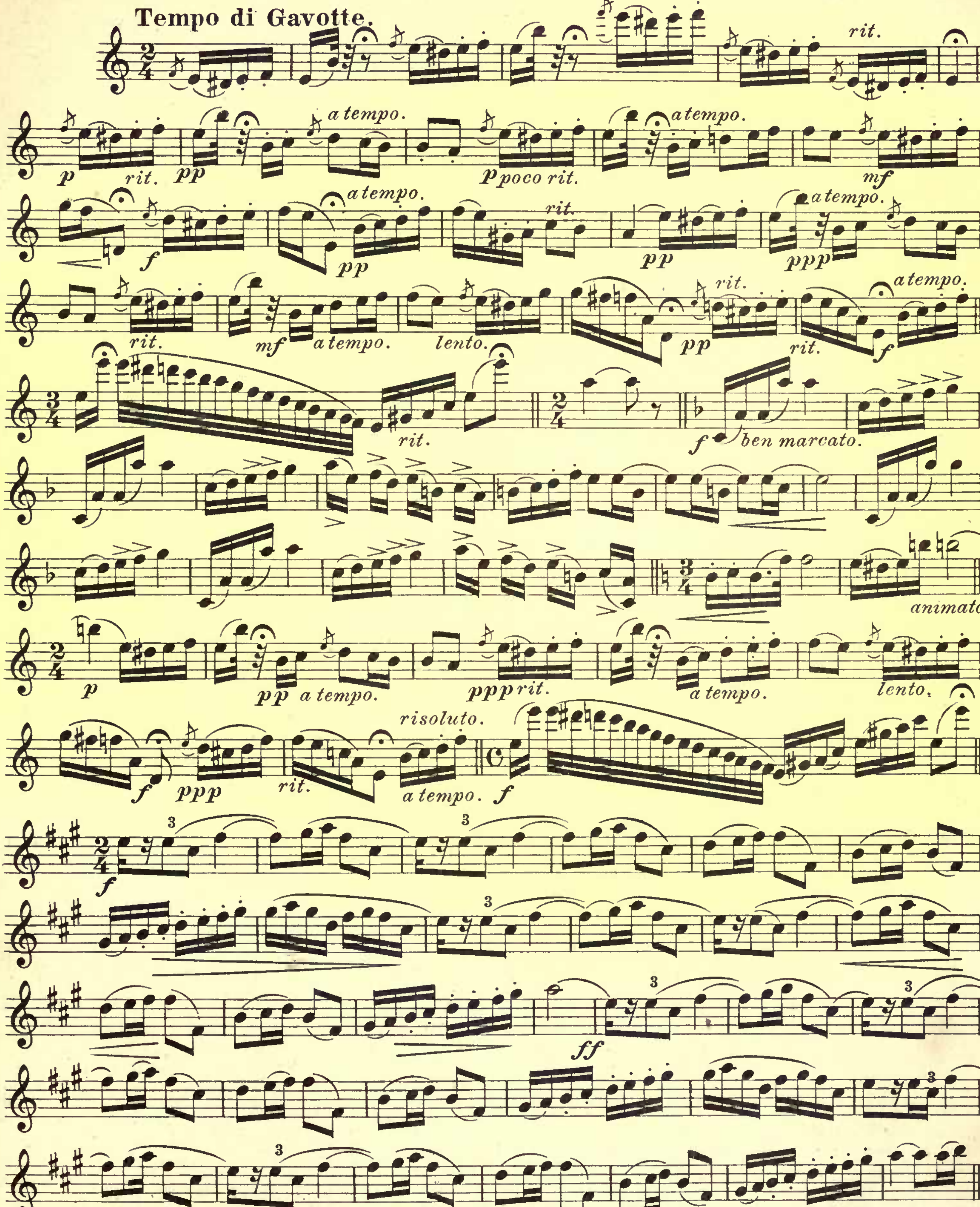
"CAPRICE-GAVOTTE."

(Solo for Alto Saxophone.)

Alto Saxophone Solo.

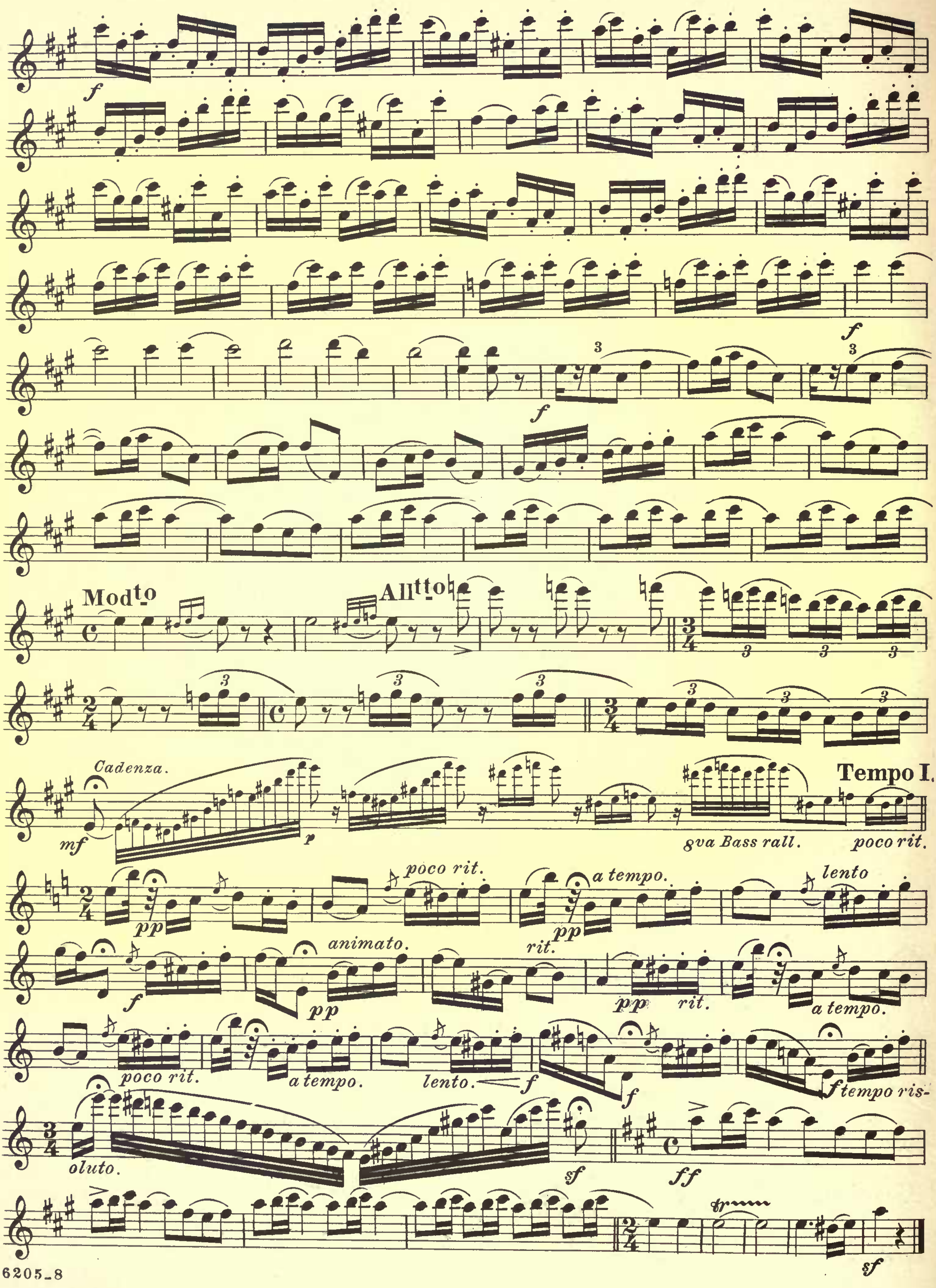
E. GILLET.

Transcribed by E. A. Lefebre.



C
6205-8

Alto Saxophone Solo.



"Happy be Thy Dreams."

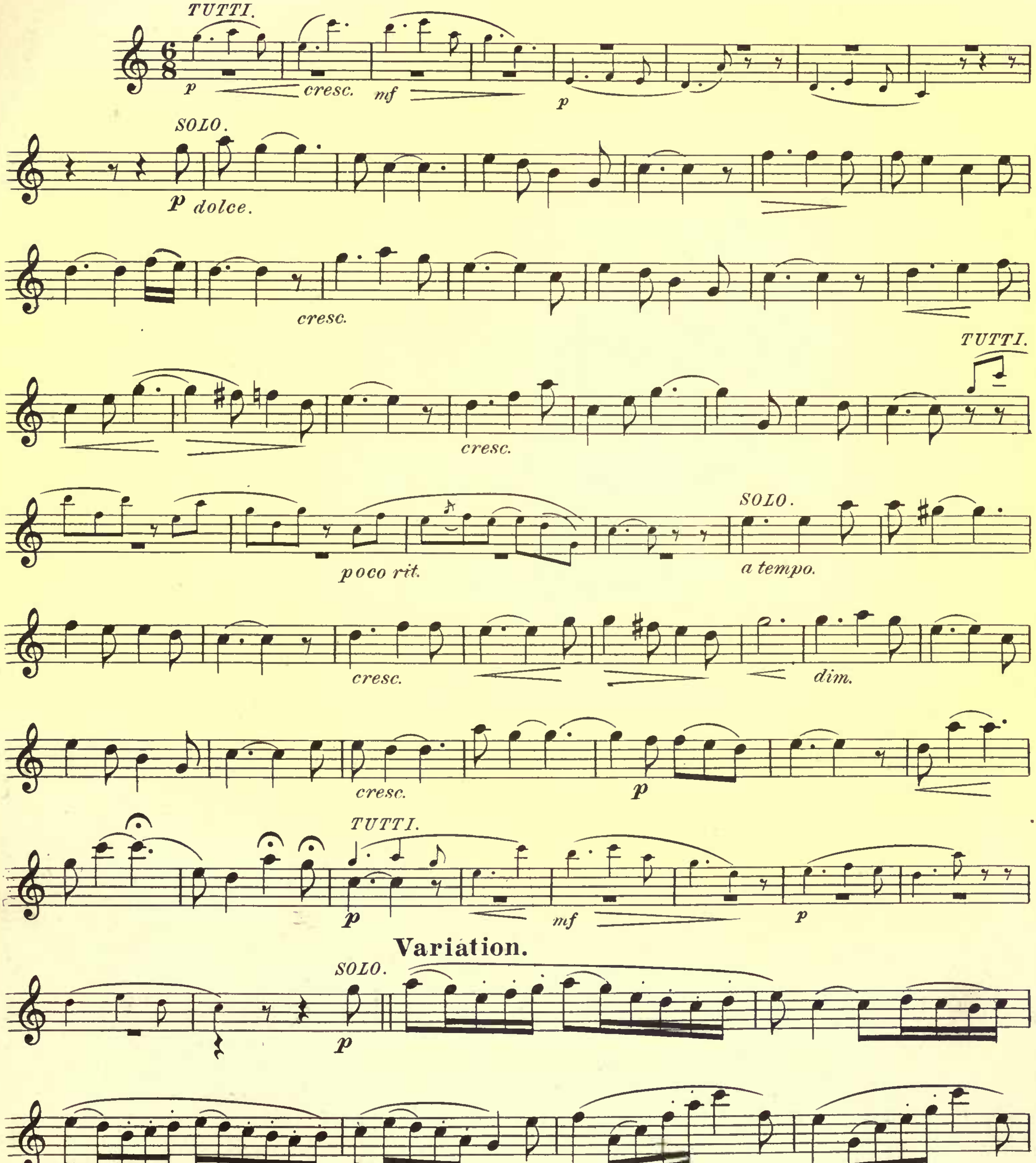
Air varié

for Piccolo, E♭ Clarinet, E♭ or B♭ Saxophone
Baritone (Trombone) or E♭ Bass.

Solo E♭ Clarinet.
(E♭ Alto Saxophone.)

arr. by Paul de Ville.

Andte con moto.



C.R.
9772-16

Solo E♭ Clarinet (E♭ Alto Saxophone.)

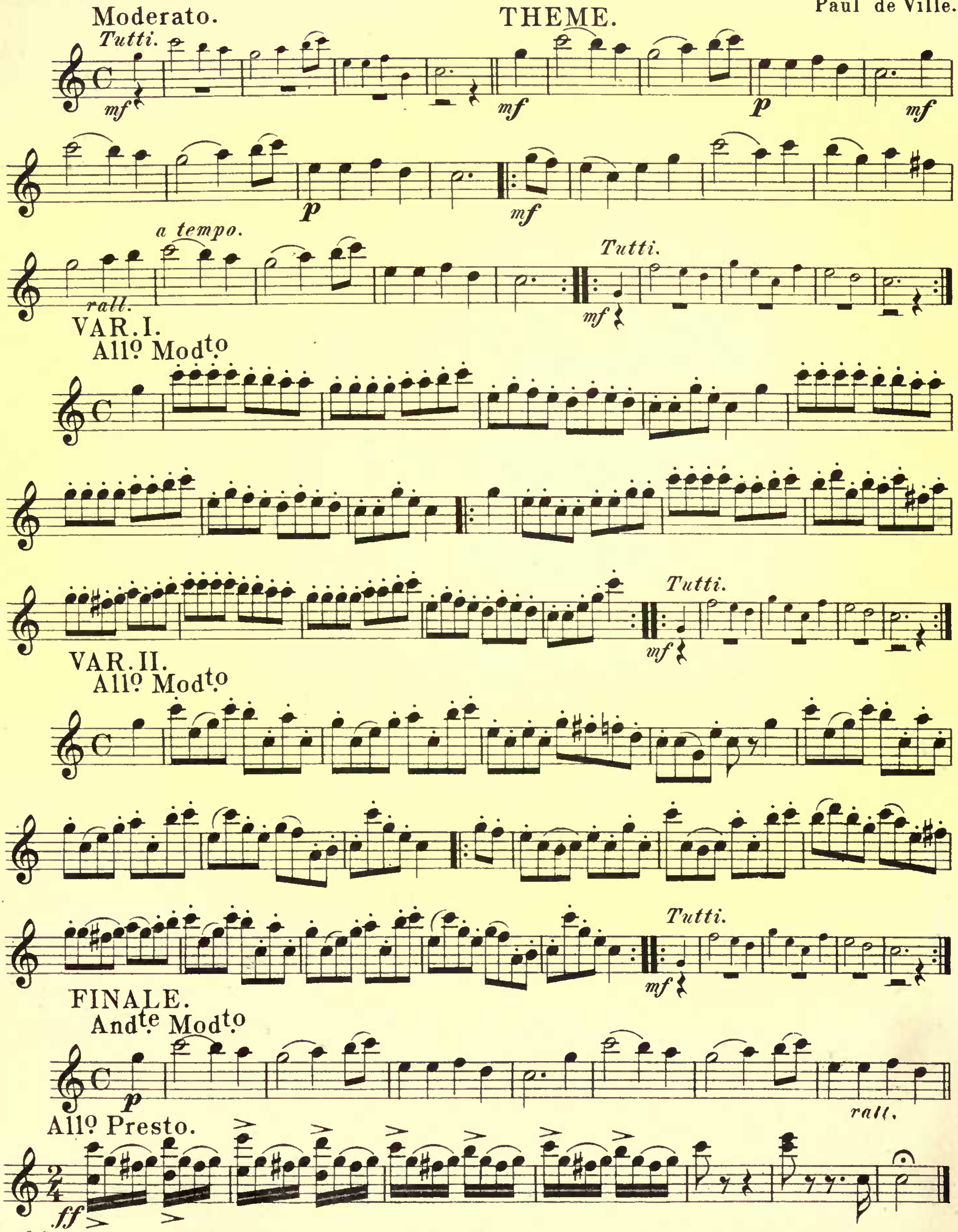


BLUE BELLS OF SCOTLAND.

E♭ Alto Saxophone. **Air varié.**

Solo E♭ Clarinet

Paul de Ville.



C.R.
3044-9

Elsa's Dream

from R. WAGNER'S

"Lohengrin."

ALTO SAXOPONE.
E♭ ALTO or HORN. } **SOLO.**

Solo for Cello, B♭ or E♭ Saxophone, B♭ Cornet, Trombone or Baritone.

Arr. by THEO. M. TOBANI.

Andante moderato.



C.R.
12038-33

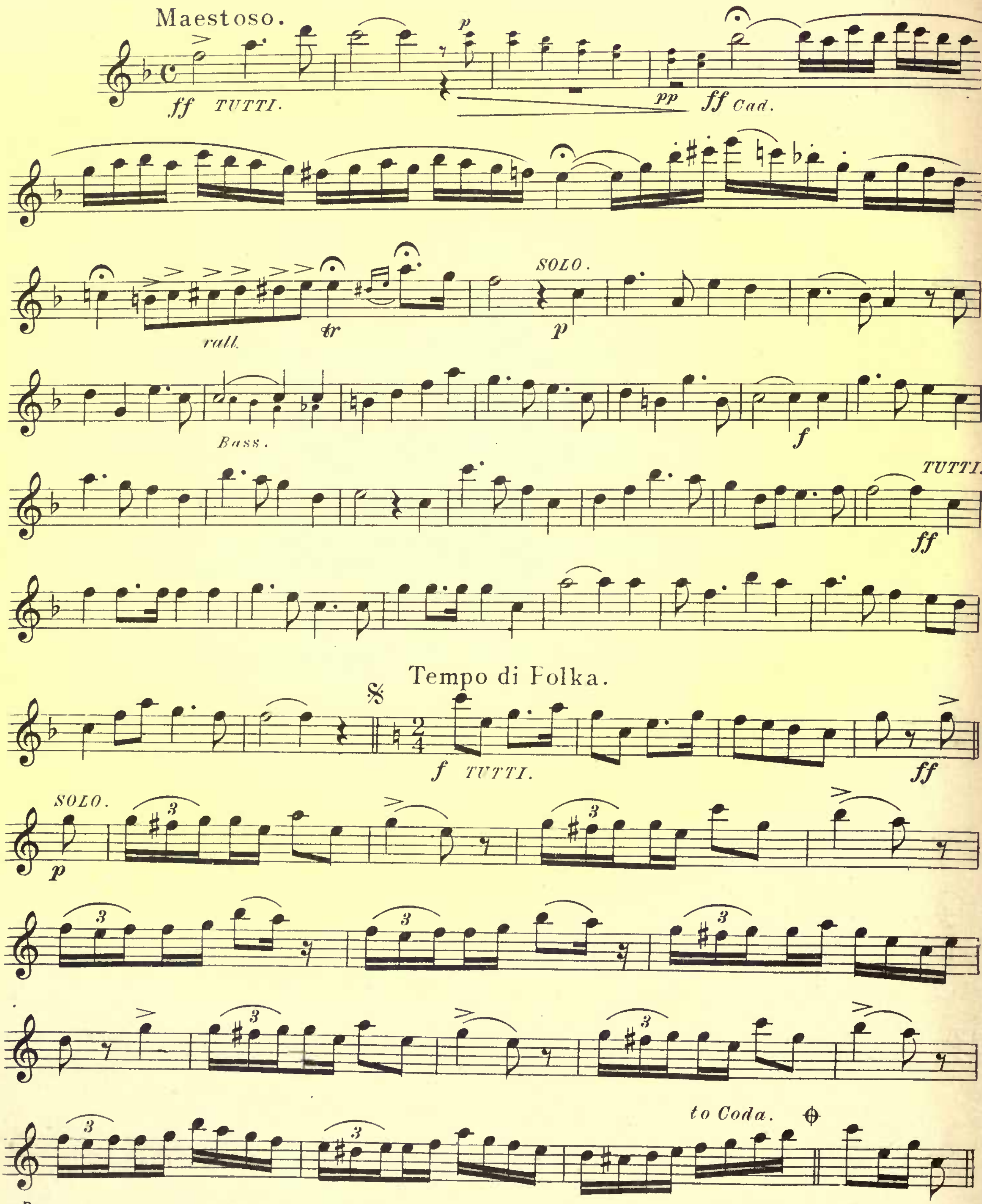

SOLO.
p
E
un poco più mosso
F
p
f
p
rit.
Tutti
G
a tempo
p
SOLO
f
H
p
più p
pp
f
p
f
p
Tutti
I
poco a poco più lento
più p
pp

Solo E♭ Clarinet.
and Solo E♭ Alto
Saxophone.

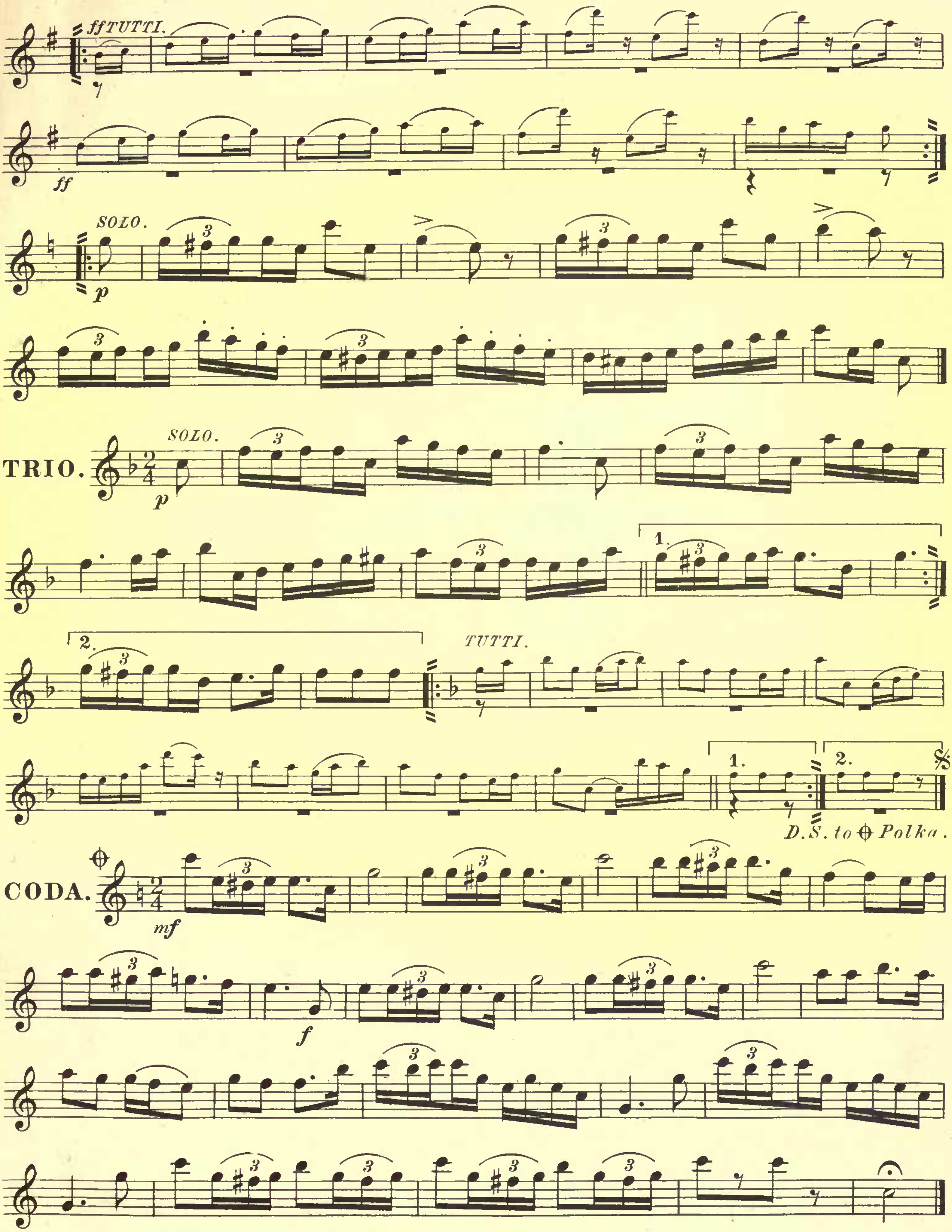
Jennie - Polka.

Solo for Piccolo, E♭ Clarinet, Alto Saxophone,
B♭ Cornet, Baritone or Trombone.

Webb-De Ville.



Solo E♭ Clarinet and Solo E♭ Alto Saxophone.



My Heart at Thy Sweet Voice

("Mon coeur s'ouvre à ta voix.")

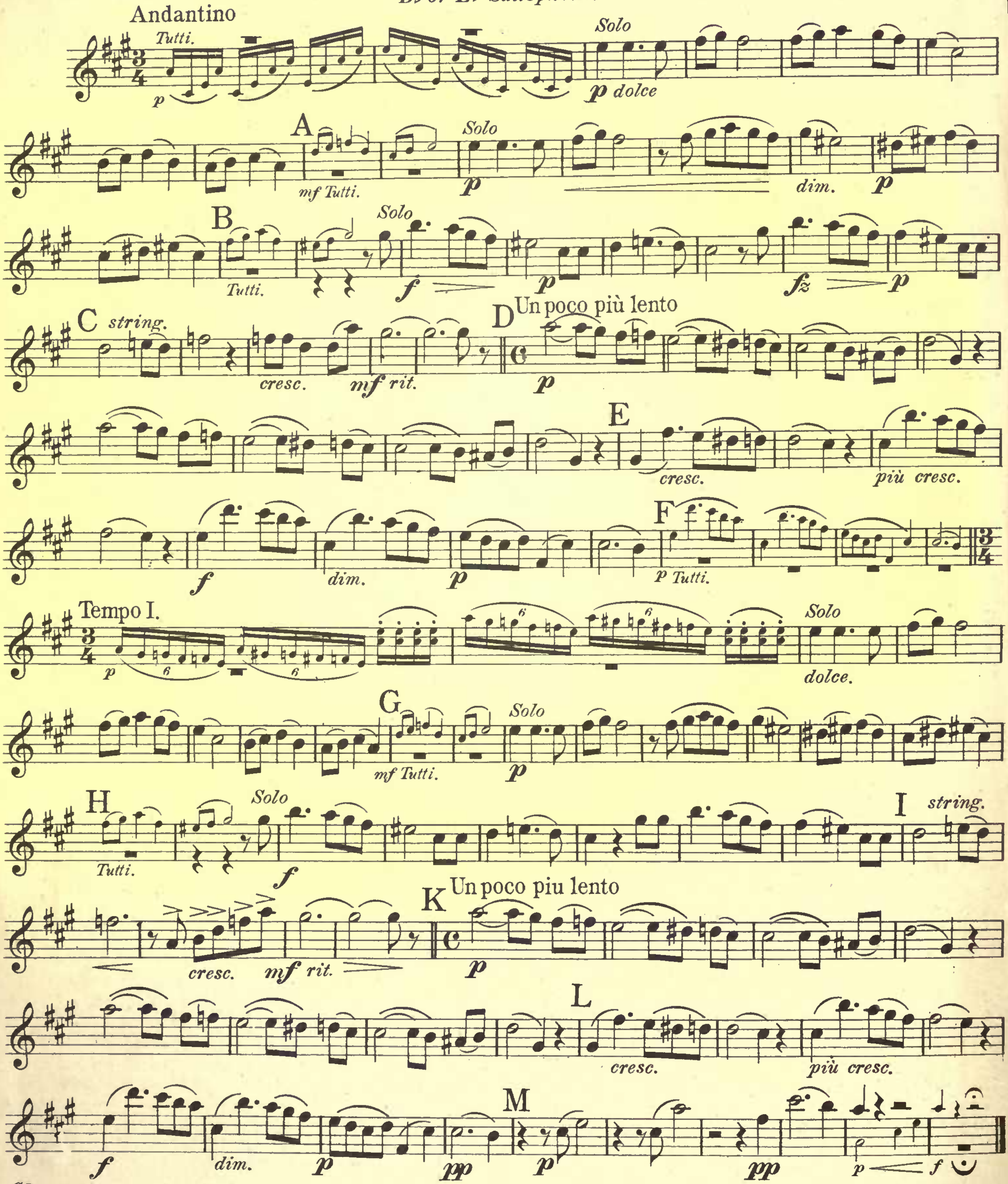
Cantabile from Samson and Dalila.

C. Saint-Saëns.

E♭ Saxophone

Solo for Cornet, Clarinet, Trombone or Baritone
B♭ or E♭ Saxophone.

Transription
by Theo. M. Tobani.



CR
12262-10